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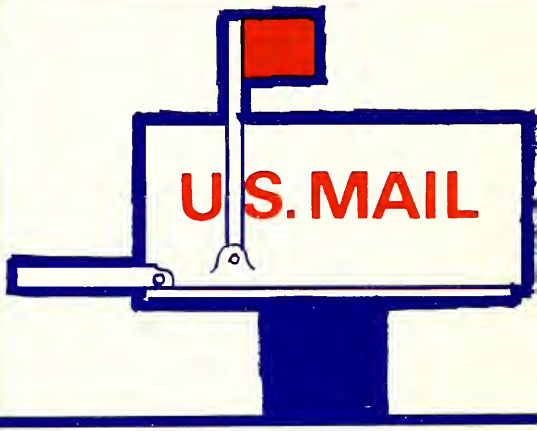
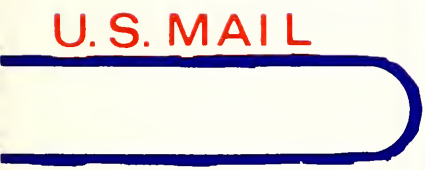
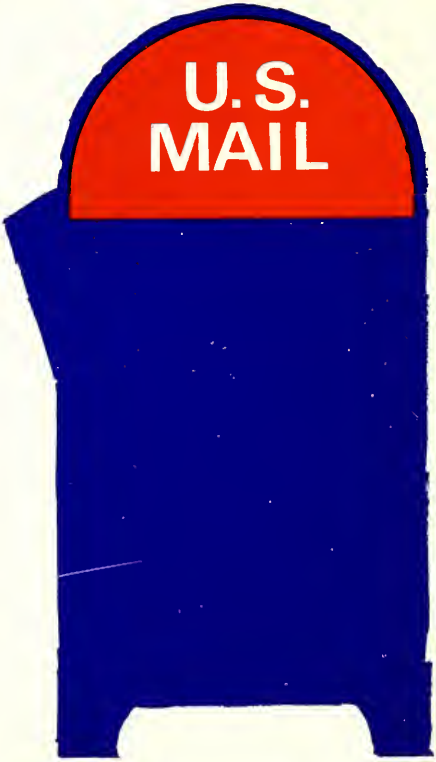
CORRESPONDENCE INSTRUCTION CATALOGUE

University of North Carolina







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UNIVERSITY OF NORTH CAROLINA
EXTENSION DIVISION

CORRESPONDENCE INSTRUCTION CATALOGUE

ANNOUNCEMENTS OF THE BUREAU OF
CORRESPONDENCE INSTRUCTION
1969

University Extension Services

The Extension Division is the administrative agency through which the University extends its services to the people.

In addition to CORRESPONDENCE INSTRUCTION decribed in this catalogue, the University of North Carolina offers the following services to the people of the state:

AUDIOVISUAL EDUCATION. Audiovisual materials and services are available to schools, colleges, civic groups and other agencies. Films for community programs, business and industry, and other adult groups are made available each month through public libraries. Individuals may book films for use in conjunction with correspondence courses through their public libraries or through the regular film rental service of the Audiovisual Bureau.

CLASS INSTRUCTION. Extension courses, primarily graduate courses in professional education, are held both on and off the campus for teachers. Students who take courses in approved locations away from the campus may earn as much as six semester hours of graduate resident credit toward an advanced degree. Those who take courses in locations not approved for resident credit may earn graduate extension credit.

COMMUNITY ADULT EDUCATION. Consultative and instructional services are provided to community groups interested in developing local programs of adult and continuing education. For information and program assistance, call or write the Bureau of Community Adult Education, 218 Abernethy Hall, Chapel Hill, Telephone 933-1123.

EVENING COLLEGE. A two year program for undergraduates is offered on the campus during the regular academic year. Qualified students may earn as much as two years of the resident credits required for a degree.

RESIDENTIAL ADULT EDUCATION. This Bureau develops and organizes non-credit adult education programs and conferences to be held on the campus. Anyone interested in such programs should contact the office at 209 Abernethy Hall, Chapel Hill, telephone 933-1125.

SCHOOL SERVICES. Standardized tests are distributed to authorized health, educational, and business agencies. Faculty members of the University serve in an advisory capacity in evaluating new tests. High School Debating Contests and High School Academic Contests are available.

TELEVISION INSTRUCTION. From time to time Extension courses in regular University subjects are offered on University of North Carolina Educational Television stations. These courses are seen on WUNC-TV, Channel 4, Chapel Hill; WUND-TV, Channel 2, Columbia; WUNE-TV, Channel 17, Linville; WUNF-TV, Channel 33, Asheville; WUNG-TV, Channel 58, Concord. These courses are taught by members of the University faculty and, when all requirements are met, give the same credit as courses in residence.

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UNIVERSITY EXTENSION DIVISION

BUREAU OF CORRESPONDENCE INSTRUCTION

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WILLIAM W. KITCHIN, A.B., M.Ed., *Head, Bureau of Correspondence Instruction.*

ELIZABETH BULLARD HARRELL, A.B., *Associate Head*

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* The Chancellor, the Dean of Student Affairs, and the Director of Admissions are ex-officio members of the Board.

INSTRUCTORS

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*Douglas M. Campbell, B.A., *Mathematics*

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William David Davis, B.A., *NDEA Fellow in Sociology*

Dennis G. Donovan, Ph.D., *Associate Professor of English*

Ethel McKee Earl, R.N., C.D.A., *Instructor in Dental Assisting*

*Charles Edward Eaton, M.A., *English*

*James Michael Efird, Ph.D., *Associate Professor of Biblical Languages and Interpretation, Duke University Divinity School*

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Tadeusz Zdzislaw Gasinski, Ph.D., *Assistant Professor of Slavic Languages*

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Alice Allen Ray, M.S., *NASA Fellow in Psychology*
David H. Reilly, Ed.D., *Assistant Professor of Education*
*Nancy Ann Rhyne, B.F.A., *Art History*
Wade Clark Roof, M.A., *Part-time Instructor in Sociology*
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Duane Francis Taylor, Ph.D., *Professor of Dental Science*
Thomas L. Van Valey, M.A., *Part-time Instructor in Sociology*
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Paul Woodford Wager, Ph.D., *Professor of Political Science, Emeritus*
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*Charles N. Winton, M.A., *Mathematics*
Matthew Thomas Wood, D.D.S., M.S., *Associate Professor of Prosthodontics*
Charles David Wright, Ph.D., *Associate Professor of English*
Marvin D. Wyne, Ed.D., *Assistant Professor of Education*

* Approved by the Chancellor and the University Department Chairman.

GENERAL INSTRUCTIONS

This catalogue explains in detail the correspondence work offered at Chapel Hill by the Extension Division of the University of North Carolina.

Correspondence study is a method of learning through the directed study of textbooks and supplementary material, writing the answers to the questions, and developing lines of thought contained in each assignment. Each assignment includes: (a) full directions for study, including references to textbooks; (b) suggestions and lecture material; (c) questions to be answered in writing. When a student registers for a course, he is provided a set of assignments. He does the work outlined in the first assignment and sends his paper to the Bureau of Correspondence Instruction and then begins work on the second assignment. At the University each paper is examined by an instructor, who carefully corrects and grades it and places on it constructive criticism and helpful suggestions for study.

Each correspondence course has been prepared by a member of the faculty so that it parallels the equivalent course given in residence and covers an equal amount of work for which equal credit is given. Although it may vary, a correspondence course usually has eight assignments per semester hour.

The courses offered at North Carolina State University at Raleigh are listed on page 50. Full information regarding them may be secured by writing to that institution.

REGISTRATION

Age and Education

The courses listed herein may be taken by anyone who is prepared to study them with profit. A mature person or group of persons, regardless of previous education, may register for any of the subjects listed in this bulletin, and the instructor will endeavor to adjust the course to the individual needs and interests. It is the responsibility of the student to meet all pre-requisites mentioned in the course descriptions. If there are any questions concerning eligibility to enroll in a course, the request should be made directly to the Head of the Correspondence Bureau.

Residence Regulations

1. **To students attending classes:** University regulations do not permit you to enroll or to submit assignments while attending a regular session at UNC or another school. If you are in residence at UNC, you must secure the written approval of your Academic Dean in order to continue working on your correspondence course. In exceptional circumstances, permission may be granted. If you are in residence at some other school, you must secure written permission from the officials of the school you are attending. This written

permission must be filed in the Bureau for each semester and each summer session during which work is to be submitted.

Your course can be temporarily discontinued during the time you are in school without permission to submit assignments. If you will let us know each semester or summer session you are in residence, additional time will be allowed to complete the course later. If you fail to let us know you are in residence without permission, your course will expire thirteen months from the day you enrolled.

You may submit assignments during official school holidays without permission.

2. To correspondence students living in Chapel Hill who are not attending regular classes: Correspondence students who are not *bona fide* residents of Chapel Hill, and have recently terminated their University registration, must secure the written permission of the Academic Dean and the permission of the Head of the Bureau of Correspondence Instruction, to remain in the vicinity of Chapel Hill, while enrolled in a correspondence course.

Number of Courses at one Time

Not more than two courses may be taken at one time.

CREDIT

Degree Credit at the University of North Carolina

1. Unless otherwise noted, all courses offered give credit toward bachelor's degrees at this institution.

2. Thirty semester hours (equivalent to one year of residence work) may be taken by correspondence toward a degree at the University in Chapel Hill.

3. The last year's work must be taken in residence. However, if a student, with the exception of one or two courses, has fullfilled the University requirement of taking the full work of the last academic year in residence, he may complete this work by taking correspondence courses from this University provided permission is secured from his dean.

4. To work out a systematic plan for taking correspondence instruction toward a bachelor's degree, study carefully the requirements for the General College found on pages 21 & 22.

5. If degree credit is desired at this branch of the University, an applicant for correspondence work must meet the University entrance requirements of at least fifteen acceptable units from an accredited high school. The high school record must be transferred to this University on a blank which will be furnished for the purpose. Credit for work taken at other colleges must be properly transferred to this University and accepted by the examining committee.

6. A subject for which credit has already been given cannot be taken for credit by correspondence.

For Credit at Other Colleges and Universities

1. Those who expect to secure credit towards a degree, must, of course, satisfy the entrance and other requirements of the degree granting institution.

2. Credits earned through correspondence will be transferred to another institution when this request is made by the student. (See section on transcripts.) The University cannot determine the policy of other institutions in regard to accepting credit for correspondence work. There are very few accredited colleges or universities at this time, however, that do not accept credit for work completed through correspondence instruction in other accredited colleges and universities. There is usually interchange of credits between the various institutions which are members of the National University Extension Association. However, before enrolling, persons should confer with officials at the institution where credit is desired concerning course selection. Officials at the institution where credit is desired must determine whether or not our courses are equivalent. **The student is responsible for such investigation and consultation, and this Bureau cannot be responsible for incorrect course selection.**

3. A subject for which credit has already been given cannot be taken for credit by correspondence unless approval has been obtained from the institution where credit is desired.

Teacher Credit

North Carolina Teachers may earn credits toward certification by correspondence. The State Department of Public Instruction in North Carolina accepts credit earned before September 1st for that teaching year. Teachers needing credit for North Carolina certification should arrange to complete courses by August 15 in order to have credit reported by September 1st. **For full information about certification requirements, write the State Department of Public Instruction. We do not advise concerning course selection.**

Teachers who need professional courses must be sure to choose them in their own professional field. For instance, a primary teacher should not take a course in high school methods.

For renewing a certificate based on a bachelor's degree, six semester hours' work is required and may be taken by correspondence and/or extension courses. Any courses which do not duplicate those previously taken will be suitable, provided they are in areas or subjects specifically related to the needs of the individual in connection with his work. Credit may be in either education or subject matter courses. Certificates based on more advanced degrees may not be renewed by correspondence.

Correspondence courses are available through the Special In-Service Teacher Education Program. Interested teachers should write for a list of approved courses. When an application blank is submitted it **must** be accompanied by a letter from the employing superintendent recommending participation and certifying that the teacher is under contract. The fees must be paid by the teacher at

the time of enrollment. Upon the completion of the course, the teacher will be eligible for a refund of course fees (does not include cost of books). The refund will be made by the Extension Division after reimbursement is made by the Special In-Service Teacher Education Program. Refunds are made twice a year, once in the fall and again in the spring.

Teachers in Other States should secure prior approval of courses selected from the department concerned in granting or renewing their certificates. The Office of Records and Registration will transfer credit to state departments of education to be applied toward teacher's certificates **when requested to do so.**

Non-Credit Information

Those who do not desire or expect credit are permitted to register for any course for which they are qualified. Non-credit students are given the same careful instruction as those who study for credit. Special arrangements will be made with instructors to meet the requirements of adult students who, for various reasons, desire to continue studying without regard to credit. Any mature person or group of persons, regardless of previous education, may register for any of the subjects listed in this bulletin, and the instructor will endeavor to adjust the course to the individual needs and interests. Courses in philosophy, psychology, education, religion, and sociology are especially recommended for homemakers, social workers, parents, and teachers. Literary and civic club members will find courses in history, English, political science, foreign language, art, music, and dramatic art valuable. For those in business there are courses in business English, mathematics, etc.

Graduate Credit

No courses are offered for graduate credit. However, correspondence courses may be taken as part of a program toward a graduate degree when needed to make up deficiencies in undergraduate requirements.

FOR THOSE IN SERVICE

The United States Armed Forces Institute

The University of North Carolina is one of a number of colleges and universities selected by the United States Government to offer correspondence courses to those in service, the Government paying part of the expense. Military personnel of the United States Army, Air Force, Navy, Coast Guard and Marine Corps, whose applications have been approved, are eligible to enroll through the United States Armed Forces Institute. The following subjects are included in the University's approved courses: art, dramatic art, education, English, geography, German, history, Latin, mathematics, music, philosophy, political science, psychology, religion, Russian, sociology, and

Spanish. A brochure giving full information is available and will be sent upon request. The student will pay a registration fee of $6.00 for each course and the amount required for the books. The Government pays the instructional fee.

In most courses, an examination will be required upon the completion of all assignments. It may be taken under the supervision of an Education Officer, or at an accredited college or university.

According to Government regulations, a course must be completed within twenty-four months from the date of enrollment, or one year from the date of discharge, providing the latter date does not exceed the former. The submission of one assignment during a twelve month period is required.

INFORMATION FOR VETERANS

1. Veterans should enroll in the same manner as a regular student, paying the regular course fees and the amount for books, lab fees, etc., at the time of enrollment.

2. He should complete the Application for Program of Education—VA form 21E-1990—(contact your local VA office) and send it with a reproduced, certified or official carbon of all reports of separation (DD24) to the VA Regional Office serving the area in which he resides. The Regional Office will issue certificates of eligibility. Two copies should be sent to the Bureau of Corespondence Instruction. One copy will be returned to the Regional VA Office, certifying the student's enrollment.

3. When the veteran's application is approved, he is eligible for reimbursement at the end of each quarter for the work which has been completed and serviced during the quarter. The veteran pursuing the course will be solely responsible for filing a quarterly progress report. He will secure his quarterly certification cards from his VA Office. The card must be completed by the veteran and mailed to the Bureau of Correspondence Instruction for certification, and it will be returned to the appropriate Regional Office.

4. In the case of any eligible veteran who is pursuing any program of education exclusively by correspondence, one-fourth of the elapsed time in following such program of education shall be charged against the veteran's period of entitlement.

THE HONOR SYSTEM

Correspondence courses, like residence courses, are on the honor basis. The student body of the University has through a century of tradition developed an honor spirit and an honor system. A student who plagiarizes, copies, cheats, or in any way does dishonest work, is not only denied credit for the course, but may be dismissed from the University.

In correspondence study, work must be honest above all other qualities. Each correspondence student is on his honor to do only honest work. To make certain that there is no semblance of dis-

honor, it should be an unfailing practice never to refer to the textbook or any other materials or aids when writing answers to questions, unless specifically asked to do so. No credit will be given for a course in which the student has been false to the pledge of honor. No refund will be made in such a case.

TIME LIMIT

Students may enroll in a course at any time during the year. Courses should be completed within thirteen months from the original date of registration. Courses may not be completed in less than six and one half weeks from the date the first assignment is received in our office.

Students who are unable to complete their courses in the alloted thirteen months may obtain an additional six months by paying a $3.00 renewal fee. However, in some cases, such as the non-credit Dental Assistant Program, renewal periods will vary according to the course.

ASSIGNMENTS

1. The use of lightweight paper for assignments is recommended in order to save postage.

2. Each assignment covers approximately two days of residence work. An assignment is expected to require approximately six hours for preparation.

3. It is suggested that students send in at least one assignment a week.

4. While it is desirable that the student send in work regularly, at least one assignment each week, he has the privilege of sending it in as he is able to complete it, **provided he does not submit more than four assignments in each course within a seven day period.**

5. Assignments should be submitted one at a time. They will be returned to the student for study purposes as soon as they are examined. Ordinarily, corrected lessons are returned to the student within a week. Prompt service cannot be guaranteed when professors are away from the campus during holidays and summer vacations, or at times when their campus work is extremely heavy, but this does not mean that you may not continue to send reports since the offices of the Bureau of Correspondence Instruction will be closed for short periods only.

6. Assignments, reports, and any rental materials must be returned to the Bureau before a final grade or credit will be given.

Standards

The Bureau emphasizes the importance of the individual guidance of students by instructors. This involves the evaluation of students' work and the giving of helpful suggestions according to individual needs.

All students will be expected to submit their assignments in good form, grammatical and otherwise, acceptable to the instructor and in line with the requirements of the University. If an instructor in any department finds that the English composition of a student is below the standard, the symbol, cc (composition condition) may accompany the final grade, as for instances Bcc, Ccc, or Dcc. This will indicate that, although the instructor has accepted as satisfactory the student's knowledge of the subject matter of the course, the penmanship, punctuation, spelling, vocabulary, or organization of the written work is not up to the University standard. When the symbol cc is added to the course grade, the student may not receive credit for the course until the composition condition has been removed. A student receiving such a grade may remove the condition by completing the correspondence course English c0 with a grade of C.

GRADES

Examination and final course grades conform to the official University standards.

Grade A—Excellent

Grade B—Good

Grade C—Fair

Grade D—Barely passed

Grade E—conditioned (to be reworked)

Grade F—Failure (not to be reworked)

Grade I—Incomplete (to be reworked)

EXAMINATIONS

A final supervised examination must be passed if credit is to be given. Examinations must be taken at an accredited college or university which is accessible to the student.

1. The exam requires two to three hours and must be taken at one sitting under supervision.
2. Examinations must be taken no later than one month after the last corrected report is returned, or earlier if the expiration date comes before that time. Ideally, the exam should be taken immediately after all assignments have been completed.
3. All corrected assignments should be reviewed and must be retured to the Bureau immediately before taking the examination.
4. Examinations should be taken at least two weeks prior to the date credit is desired. Instructors may be away from Chapel Hill during University vacation periods, and delays may result at that time.

Who May Supervise your Examination

1. Examinations may be taken on Wednesdays and Thursdays (8:00-4:00) in our office, 114 Abernethy Hall, South Columbia Street,

Chapel Hill, with seven days' advance notice. Send exact date and time, if you plan to come to Chapel Hill.

2. Examinations may be supervised at an accredited college or university near you. The exam may be supervised by the Registrar or equivalent Admissions Official; an official of the Testing Bureau, Extension Division, or Guidance Department, or an Academic Department Head.

3. Active military personnel may arrange examinations under the supervision of a base Education Officer.

TRANSCRIPTS

If you need a transcript by a particular date, you should arrange your work so that you can take the examination at least two weeks in advance of your deadline. Those needing credit for readmission or graduation from college should pay particular attention to this time limitation. Students needing credits reported before fall registration should complete all work no later than August 31st. Instructors may be out of town following the summer session, and delay may result. Teachers needing credit for North Carolina certification should arrange to complete courses by August 15th in order to receive credit for the next teaching year.

You will note when completing your application blank a section is provided for you to give the address of **one** institution to which you wish a transcript sent. Requests for additional transcripts must be made to the **Office of Records and Registration, Hanes Hall, Chapel Hill, N. C., 27514, accompanied by your check or money order for $1.00.**

All assignments and rental materials must be returned, and accounts cleared before a grade will be released or a transcript sent.

TUITION AND FEES

For Residents of North Carolina:

	Tuition	Fees	Total
2 semester hour course	$18.00	$13.00	$31.00
3 semester hour course	$27.00	$13.00	$40.00
4 semester hour course	$36.00	$13.00	$49.00

Additional charges will be made for special materials and services with a few courses and are indicated in the course descriptions.

For Non-residents of North Carolina:

	Tuition	Fees	Total
2 semester hour course	$25.00	$13.00	$38.00
3 semester hour course	$38.00	$13.00	$51.00
4 semester hour course	$50.00	$13.00	$63.00

Additional charges will be made for special materials and services with a few courses and are indicated in the course descriptions.

Financial Assistance

Students in correspondence courses who have financial need may apply for such assistance. Loans and a few scholarships (for students with exceptional academic records) are available. For information and application blanks write to the Director of Student Aid, 300 Vance Hall, University of North Carolina, Chapel Hill, N. C. 27514.

Under certain circumstances, the Vocational Rehabilitation Division of the State Department of Public Instruction will pay the fees for those who have a physical disability. For full information, contact the Director, in Raleigh, N. C.

See also the information given in this catalogue about the In-Service Teacher Education Program.

Veterans and military personnel are eligible to enroll under the Veterans' Administration. Full information will be sent upon request. See the "Information for Veterans" in this catalogue.

BOOKS

A bookstore is maintained in the Bureau of Correspondence Instruction to furnish required texts. Required texts are listed with each course. **Prices are subject to change.** If you wish to secure the texts from us, please complete the Book Order form which is included on the application for enrollment. Rented texts sent by the Bureau will be renewed automatically if not returned by the due date. Rented books should be returned to the Bureau at the completion of the course, or grades will be withheld.

Books for supplementary reading should be requested from the local public or county library. If the local library cannot supply these books, they may be obtained by having the local librarian request them through the North Carolina State Library, Raleigh, N. C. The librarian should use the standard American Library Association interlibrary form and should indicate that the request is being made for a student currently enrolled in a correspondence course. Students who live in towns or counties without library service may obtain books by writing directly to the State Library.

Out-of-state students receive library service from the North Carolina State Library only through local library agencies. Students who are not living in North Carolina should contact the local public library or other public institution which maintains a library whose inter-library loan policy would permit the borrowing of such books. The State Library can lend to out-of-state students only through such an arrangement.

Those out-of-state students who do not have a local library should contact the Bureau of Correspondence Instruction if the securing of supplementary materials cannot be arranged through a local agency.

HOW TO ENROLL

Read carefully all of the information given previously. Look through the list of courses and select one or two which you need

or in which you are most interested. Confer with officials of the institution where credit is desired regarding the selection of your work. Fill out the application blank which is enclosed in the catalogue. Detach and mail it with a check or money order to the Bureau of Correspondence Instruction, Chapel Hill, N. C. 27514. The check or money order should be made payable to the Bureau of Correspondence Instruction.

Before mailing your application be sure to fill out every line of the application blank. If you are a school teacher be certain to give exact information concerning your teacher's certificate: i.e., kind (whether elementary, primary, grammar grade, or high school); class (whether A, B, or C); and number.

Textbooks will not be sent unless requested on the application blank. Those wishing to purchase texts should list them on the appropriate space provided on the application. Include an amount sufficient to cover the cost of the texts in your check, or request that they be sent C.O.D.

If you like, you may come directly to the Bureau offices (115 Abernethy Hall, UNC campus) to enroll.

WITHDRAWAL FROM A COURSE

Please read carefully the following rules to determine if you are eligible for a refund upon your withdrawal:

1. Partial refunds will be granted providing the request is made within two months of the enrollment date.
2. Partial refunds of **tuition only** will be made; $13.00 will be deducted for the expense in processing each enrollment; plus $2.00 for each submitted assignment.
3. Students have 13 months from the date of their enrollment in which to complete the course, and are not required to submit assignments regularly. If you have attended or will attend classes during this period, additional time may be granted.
4. The Bureau of Correspondence Instruction cannot guarantee re-purchase of textbooks. You may keep all materials, except those rented from the Bureau. Please return all rental materials immediately, i.e., lab kit, maps, rental books, records, etc.

REQUEST FOR WITHDRAWAL

COMPLETE THE FOLLOWING FORM IN ACCORDANCE WITH THE ABOVE RULES:

_____

Name

_____

_____

Address

I would like to request that my course, _____

be discontinued as of this date. I am _____ am not _____ eligible for a refund of tuition. I realize that my enrollment will be dropped with no effect upon my permanent record, and that I must pay the complete course fees again upon re-enrollment.

_____

Signature

_____

Date

DO NOT WRITE IN THIS SPACE

Acct. _____

Enr. _____

C. F. _____

GENERAL COLLEGE REQUIREMENTS

The following information is inserted so that correspondence students may select their courses in line with the requirements for credit at the University of North Carolina should they desire to do so. Those interested in a bachelor's degree should be guided by the University catalogue. The University Catalogue should be consulted for information regarding grade averages and other requirements for graduation. The courses recommended in the first two years are designed to provide a general, well-rounded, liberal education. The amount of correspondence work accepted for degree credit is explained in this catalogue in the section on Credit.

With a few exceptions, and limitations, all General College students are required to complete in their freshman and sophomore years a program of twenty selected courses as well as physical education (4 semesters). The twenty courses are ordinarily distributed as follows:

English
1,2,21

Social Sciences
Modern Civilization 1,2
and one other

Natural Sciences
3 courses(one must be physical, one must be biological, the third may be either or may be sophomore math)

Foreign Language
Through 21 (if continuation of high school language);
1,2,3,4, (if new language is elected)

Mathematics or Latin or Greek or Logic
Mathematics (two courses) or
Latin or Greek (two courses in either) or
Philosophy 21, 31 or
Philosophy 21 or 31 and one course in mathematics

Electives
6 courses, which in some programs may be freely chosen by the student from the list of electives (see below) and in other programs will include specified courses required for a particular degree.

GENERAL COLLEGE ELECTIVES

These are courses recommended by the departments for students choosing electives at the freshman-sophomore level. Well qualified students, however, are not limited to this list in choosing electives, but no General College Student may register for courses numbered above 99 without approval of the department and the dean.

Underlined courses may not be taken for credit by students registered in the College of Arts and Sciences.

DIVISION OF THE FINE ARTS

Art	30, 35, 36, 37, 38, 44, 45, 46
Dramatic Art	30*, 31, 51
Music	14*, 15*, 41, 42, 43, 44, 45, 47*, 48*
Radio	45, 58

* Offered by Correspondence Instruction.

DIVISION OF THE HUMANITIES[1]

Art	30, 35, 36, 37, 38, 44, 45, 46
Classics:	Greek 1-2, 3, 4, 21, 22
	Latin 1*-2*, 3*, 4*, 21*, 22*, 51, 52, 53
	Classics 33, 34 (courses in English translation)
Dramatic Art	30*, 31, 51
English	22*, 23, 25, 26
German	1*-2*, 3*, 4*, 21*, 22*, 31, 32
History	23, 24, 30*, 31*, 41*, 42*, 44*, 45*, 46*, 47*, 48*, 49*, 71*, 72*
Journalism	53
Music	14*, 15*, 41, 42, 43, 44, 45, 47*, 48*
Philosophy	20, 21, 22, 31
Radio	45, 58
Religion	28*, 30, 32, 45
Romance Languages:	French 1-2, 3, 4, 14, 15, 21, 22, 40, 41, 50, 51, 52
	Italian 1*-2*, 3*, 4*, 14, 15, 50, 51
	Portuguese 1-2, 3, 4, 14, 15
	Spanish 1-2, 3*, 4*, 14, 15, 21*, 22*, 40, 41, 50, 51, 52
Russian	1*-2*, 3*, 4*, 21, 22, 31
Speech	37, 41, 44

DIVISION OF THE NATURAL SCIENCES

Astronomy	31, 32
Botany	11, 44, 51, 52, 53, 55
Chemistry	11, 12, 21, 43, 44, 51
Geography	38*
Geology	11, 41, 42
Information Science	10
Mathematics	31*, 32*, 33*, 34
Philosophy	20, 21, 22, 31
Physics	20, 24, 25, 26, 27
Psychology[2]	20, 26*, 27, 28
Zoology	11, 41

DIVISION OF THE SOCIAL SCIENCES

Anthropology	41, 42
Economics,	31, 32
Education	41*,
Geography	48
History	23, 24, 30*, 31*, 41*, 42*, 44*, 45* 46*, 47*, 48*, 49*, 71*, 72*
Philosophy	20, 21, 22, 31
Physical Education	41 (Men), 42 (Women), 77
Political Science	41, 42, 51*, 56
Sociology	51*, 52*

1. The School of Business Administration recommends the following electives in the humanities for those who wish a substitute for language 21: Art 30, 35, 36, 37, 38; Classics 33, 34, English 22*, 23, 25, 26; Music 41, 42, 43; Philosophy 20, 21, 22; Religion 28*, 30, 32, 45.

2. Psychology 28 may not be counted on to meet General College requirements in Laboratory Science.

* Offered by Correspondence Instruction.

COURSES OF INSTRUCTION

NOTE: With a few exceptions, the numbers are the same as in the University catalogue.

DEPARTMENT OF ART

c33. HISTORY AND INTERPRETATION OF PAINTING. (Credit, 3 semester hrs. 24 assignments. Miss Rhyne. Sophomore, Junior, Senior elective.) This introductory course is designed to give the student the ability to understand and appreciate art by a study of artistic masterpieces from Antiquity through the Renaissance.

Texts:

Gombrich, *The Story of Art* (1966), $5.50
95 University Prints, set $2.50
38 Taurgo Prints, set $2.00

c38. SURVEY OF MODERN ART. (Credit, 3 semester hrs, 24 assignments, Staff.) This course is concerned with the art of the eighteenth, nineteenth, and twentieth centuries. The important artists and their works are studied, along with the evolutionary changes in style and content. The student will learn to deal with pictures both critically and historically.

Texts:

Canaday, *Mainstreams of Modern Art* (1959), $10.00
Levey, Michael, *Rococo to Revolution* (1966), $3.95
Brien, Marcel, *Art of the Romantic Era* (1966), $3.95
Mathey, Francoes, *The Impressionists* (1961), $2.95
Read, Herbert, *A Concise History of Modern Painting* (1962), $3.95
Read, Herbert, *A Concise History of Modern Sculpture* (1965), $3.95
Pevsner, Nikolas, *An Outline of European Architecture* (1963), $2.25

SCHOOL OF BUSINESS ADMINISTRATION

c71. ACCOUNTING PRINCIPLES I. (Credit, 3 semester hrs. 25 assignments. Mr. Daily.) Fundamental accounting principles applied to the recording of business activities and to the reporting of the financial results for single proprietorships, and corporations.

Texts:

Finney and Miller, *Principles of Accounting—Introductory*, 6th Ed., $9.95
Accounting Forms for Solutions, Group B Problems in Finney and Miller, *Principles of Accounting—Introductory*, 6th Ed., $4.95
Wentworth, Montgomery, Gowen, and Harrell, *The Accounting Process—A Program for Self-Instruction* (1963), $3.95 (paperback)

DEPARTMENT OF DRAMATIC ART

c30. INTRODUCTION TO THE THEATRE. (Credit, 3 semester hrs. 24 assignments. Sophomore, Junior, Senior elective. Mrs. Louise Lamont.) Dramatic Art c30 is designed to give the student a general knowledge and understanding of

the nature of the living theatre of the Western world from ancient Greece to the present. The syllabus from which the student studies was designed by John Christopher Whitty, Jr. In the 1968 competition sponsored by the National University Extension Association, this course was named best in the U.S.A. in the field of Literature and the Theatre. The six representative plays will be studied with emphasis placed on their theatrical merit rather than on their literary merit. Each play in the text is prefaced with interviews, essays, and recollections of memorable productions of that play. The novice to drama or the experienced will see the playwright, the era for which he wrote, and the kind of theatre for which he wrote. The teacher has an extensive background in professional and educational theatre. This course may be taken for credit or non-credit.

Texts:

Goodman, *Drama on Stage* (1961), $6.50
Whiting, *An Introduction to the Theatre*, Rev. Ed. (1961), rent, 3 months for $1.50

c155. PLAYWRITING. (Credit, 3 semester hrs. Prerequisite, Dramatic Art c30 or its equivalent at the college level, or permission of the instructor based on experience in the theatre. Mrs. Patterson.) A practical course in the writing of the stage play. A study of the principles of dramatic construction based on consideration of the sources of dramatic literature. Requirements include various exercises in writing stage dialogue and the completion and revision of an original one-act play or a portion of a full length play, accompanied by a scenario of the entire work. All writing will be done under the guidance of the instructor, with criticisms and suggestions from inception to final form.

Texts:

Cooper, *Preface to Drama* (1955), $5.50
Epps, *The Poetics of Aristotle* (1942), 95¢

SCHOOL OF EDUCATION

c41. THE INTRODUCTION TO THE STUDY OF EDUCATION. (Credit, 3 semester hrs. 25 assignments. Professor Hennis.) A survey of education in the United States. Areas of study include organization and administration of education, history of education, problems and issues in education, and professional opportunities.

Texts:

DeYoung and Wynn, *American Education*, 6th Ed. (1968), $8.50
Hughes, *Education in America* (1965), $8.95
Latest Biennial Report of the Superintendent of Public Instruction of North Carolina, may be borrowed free of charge
Progress Report of Curriculum Study, Recommendations to Date, may be borrowed free of charge

c71. EDUCATIONAL PSYCHOLOGY. (Credit, 3 semester hrs. 25 assignments. Professor Wyne.) Designed to provide teachers and prospective teachers with those psychological skills and insights which are necessary to successfully guide the grow-

ing, learning, and adjustments of children. Considers such topics as the nature of the learner, the nature of learning and factors which influence school learning, nature of individual differences, mental hygiene, and evaluation.

Texts:

McCollough and Van Atta, *Introduction to Descriptive Statistics Correlation: A Program for Self-Instruction* (1965), $2.95
Morse and Wingo, *Psychology and Teaching* (1962), $9.75
Morse and Wingo, *Readings in Education Psychology* (1962), $3.95
Tyler, *Tests and Measurements* (1963), $1.95

c93. SURVEY AND EVALUATION OF BOOKS AND RELATED MATERIALS FOR CHILDREN. (Credit, 3 semester hrs. 25 assignments. Mrs. Mouzon.) This course is designed to acquaint students with the field of children's literature so that they may make use of its wide variety of materials in their work with children. The development of ability to know, select, and present literature to children in the first through the eighth grades.

Texts:

Basic Book Collection for Elementary Grades, 7th Ed. (1960), $2.00
Johnson, Sickels, Sayers, *Anthology of Children's Literature*, 3rd Ed. (1959), $10.95
Eaton, *Read With Children* (1940), rent 75¢ for 2 months
Robinson, *Reading About Children's Literature* (1966), $3.95
Arbuthnot, *Children & Books*, 3rd Ed., (1964), rent, $1.85 for 2 months

c99. THE SECONDARY SCHOOL. (Credit, 3 semester hrs. 25 assignments. Professor Tarbet.) This course emphasizes the purpose and practices of the modern secondary school in providing for the education of the adolescent boy or girl. This includes a study of the purposes and objectives, the curriculum, including co-curricular activities, the guidance services, and stresses issues and trends in secondary education.

Texts:

Douglass, *Secondary Education in the United States* (1964), $6.75
Bent and Kronenberg, *Principles of Secondary Education*, 4th Ed. (1961), rent, $1.50 for 3 months
Gall and Hicks, *Modern Secondary Education* (1964), rent $1.25 for 3 months

c143. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES. (Credit, 3 semester hrs. 24 assignments. Mr. Bourdeaux.) The purpose of this course is to present the evolution of the educational practices and institutions of the United States. NOTE: *This course is accepted as the equivalent of History 170.*

Texts:

Edwards and Richey, *The School and the American Social Order*, 2nd Ed. (1963), $8.75
Gross and Chandler, *The History of American Education Through Readings* (1964), $4.95

Meyer, *An Educational History of the American People* (1957), $7.50

c155. THE TEACHING OF SCIENCE IN THE ELEMENTARY SCHOOL. (Credit, 3 semester hrs. 26 assignments. Professor Hounshell.) This course presents something of a philosophy underlying the teaching of science in the elementary school (including the seventh and eighth school years) and a complete coverage of procedures and equipment needed for carrying out a program in science in those years. It also seeks to give a background of understanding in different areas of science.

Texts:

Carin and Sund, *Teaching Science through Discovery* (1964), $8.75

Hone, *Teaching Elementary Science: Sourcebook for Elementary Science* (1962), $8.95

Blough, Schwartz, and Huggett, *Elementary School Science and How to Teach It*, 3rd Ed., $9.95

c156. MATHEMATICS IN THE ELEMENTARY SCHOOL. (Credit, 3 semester hrs. 24 assignments. Professor Ballew.) This course deals with the organization and selection of subject matter in arithmetic with modern methods of teaching the subject in the elementary school.

Text:

Heddens, *Today's Mathematics: A Guide to Concepts and Methods in Elementary School Mathematics* (1964), $7.00

c160. CURRICULUM CONSTRUCTION. (Credit, 3 semester hrs. 25 assignments. Mr. Oehler.) The general principles and techniques of curriculum construction on both elementary and secondary school levels comprise the major part of the course. Special attention will be focused upon recent trends in curriculum revision and organization in modern schools.

Texts:

Gwynn, *Curriculum Principles and Social Trends*, 3rd Ed., (1960), $8.75

Lee and Lee, *The Child and His Curriculum* (1960), $6.95

c171. GROWTH AND DEVELOPMENT OF THE SCHOOL CHILD. (Credit, 3 semester hrs. 24 assignments. Professor Reilly.) A course designed to acquaint the student with the important areas of growth and development. An attempt is made to introduce relevant research which focuses on translation of growth and development principles into new concepts and methods as they might apply to the educational process.

Texts:

Hurlock, *Child Development*, 4th Ed. (1964), rent, $1.75 for 3 months

Baller, *Readings in the Psychology of Human Growth and Development* (1965), rent, $1.50 for 3 months.

Rosenblith and Wesley, *The Causes of Behavior II—Readings in*

Do not write in this space
Course _____
Date _____
Credit _____
Registration No. _____

BUREAU OF CORRESPONDENCE INSTRUCTION

University of North Carolina

Chapel Hill, N. C. 27514

PLEASE PRINT CLEARLY

Name Mr. / Mrs. / Miss _____

(First) (Middle or Maiden) (Last)

Social Security No. _____

Mailing Address _____

_____

City County State Zip Code

Permanent Address _____

_____

City County State Zip Code

Birth Date _____ Occupation _____

PREVIOUS EDUCATION

High School _____ date _____

College _____ dates _____ degree _____

Graduate school _____

If you have ever registered in any division of the University of North Carolina at Chapel Hill, please underline and give dates:

Residence _____ Correspondence _____

Extension Class _____ Summer School _____

CREDIT DESIRED

1. **Undergraduate Degree credit**

   a. At what institution? _____

   _____

   b. Toward what degree? _____

   c. If you are meeting a credit deadline, please give date _____ (all lessons & exams must be completed at least two weeks prior to this deadline)

   d. Do you wish a transcript sent? Where? (full address) _____

   _____

   _____

   e. Have you secured the necessary approval of your dean or advisor to take this course (See section on credit in catalogue)? _____

   _____

   f. Will you be attending a college while enrolled in this course? _____ If so, you MUST submit written permission from your dean.

2. **Teacher Certification credit**

   a. Give kind of certificate held _____

   b. Institution where credit is desired _____

   _____

   c. In-Service request (See appropriate section in catalogue. _____

   _____

3. **No Credit** _____

COURSES DESIRED:

_____

Subject **Number** **Title**

Enrollment fee $_____

TEXTBOOK ORDER:

I wish to purchase texts for _____
(Course, courses)

Title	Author	Price	Tax*	Total

(PRICES OF TEXTBOOKS ARE SUBJECT TO CHANGE)

* 3% State Sales tax required of North Carolina students.

Do you wish to purchase used books if available? _____

TOTAL FEES ENCLOSED:

Enrollment fee $_____

Books $_____

Total $_____

Books may be sent C.O.D. upon request.

MAKE CHECKS PAYABLE TO THE BUREAU OF CORRESPONDENCE INSTRUCTION.

YOUR CHECK OR MONEY ORDER MUST BE ENCLOSED WITH YOUR APPLICATION.

I have read the regulations governing Correspondence Study set forth in the catalogue and I agree to observe these rules.

_____

Signature of applicant date

Child Development and Educational Psychology, 2nd Ed. (1966), rent, $1.50 for 3 months

c180. INTRODUCTION TO THE STUDY OF EXCEPTIONAL CHILDREN. (Credit, 3 semester hrs. 24 assignments. Professor Wyne.) This course is designed primarily for students who are planning to be or are already a part of the school setting. While the content of the course is geared to educators who serve exceptional children in the public schools, it is hoped that parents and others who in any way have contact with exceptional children will find their understanding increased. Its general purpose is to provide some insights into the terminology of exceptional children, how to identify them, what their basic characteristics generally are, their fundamental needs, the relationship of their major deviation to their mental health and that of their parents, and what school curriculums meet their needs.

Texts:

Dunn, *Exceptional Children in the Schools* (1963), $8.95
Bettelheim, *Love Is Not Enough* (1950), $1.50
Baruch, *One Little Boy* (1952), $1.85

DEPARTMENT OF ENGLISH

c0. ENGLISH COMPOSITION. (Non-credit. Fee, $45.00. 25 assignments. Mrs. Flora.) English c0 is especially concerned with mastery of the sentence as a grammatical unit, with clarity of thought and mechanical correctness as specific objectives. Students may remove composition conditions by completing this course with a grade of C.

Texts:

Smith, *From Thought to Theme* (1965), $3.95
Leggett, G., Mead, D., & Charvat, W., *Prentice-Hall Handbook for Writers*, 4th Ed. (1966), $4.95
Gibson, Byron H., *A Short Guide to Vocabulary & Spelling* (1966), $1.50

c1. ENGLISH COMPOSITION AND RHETORIC. (Credit, 3 semester hrs. 25 assignments. Mrs. Flora.) This course emphasizes the writing of effective paragraphs and their combination into longer compositions, culminating in a study of the research paper. Coincidental to the development of writing facility will be the development of facility in the close reading of essays.

Texts:

Kane and Peters, *Writing Prose: Techniques and Purposes* (1964), $3.95
Hodges, *Harbrace College Handbook* (1967), $3.95
Upon request: *The American College Dictionary*, $6.95

c2. ENGLISH COMPOSITION AND RHETORIC. (Credit, 3 semester hrs. 24 assignments. Mrs. Flora.) The purpose of English c2 is to develop fluency and effectiveness in writing and to develop critical and thoughtful reading habits. Although there

is a limited review of punctuation and grammar, the emphasis is on using these for more effective writing rather than on learning basic principles.

Texts:

Baker, *The Practical Stylist* (1962), $2.25
Baker, *The Essayist* (1963), $2.95
Sale, *Wuthering Heights, Emily Brontë,* (Norton Critical Edition) (1963), $1.95
Upon request: *American College Dictionary* (1961 or later) $6.95

c21. ENGLISH LITERATURE. (Credit, 3 semester hrs. 25 assignments. Professor Barnes.) This course is an introduction to English literature through the study of representative works of Chaucer, Shakespeare, and Milton.

Texts:

Dunn, *A Chaucer Reader* (1952), $3.25
Craig, *An Introduction to Shakespeare* (1952), $3.95
Hanford, *The Poems of John Milton,* 2nd Ed. (1953), $4.75
Thrall, Hibbard, and Holman, *A Handbook to Literature* (1960), $4.95

c22. ENGLISH LITERATURE. (Credit, 3 semester hrs. 25 assignments. Mrs. King. Sophomore elective.) A survey of English literary masterpieces of the 18th and 19th centuries from Swift through Arnold.

Texts:

Baugh and McClelland, *English Literature: A Period Anthology* (1954), $11.50
Shelley, *Frankenstein,* 95¢
Dickens, *Great Expectations,* 95¢
Defoe, *Robinson Crusoe,* 45¢
Smollett, *Humphry Clinker,* paperback, $1.75

c32. BUSINESS ENGLISH. (Credit, 3 semester hrs. 24 assignments. Mr. Adams.) A course in the vocabulary, forms and literature of the business profession with special attention to letters of application and inquiry; routine, collection, adjustment and sales letters, business reports, and technical articles. Specimen letters are studied and criticized and actual business problems solved through written work.

Texts:

Menning and Wilkinson, *Communicating Through Letters and Reports* (1967), 4th Ed., $8.75
Lesikar, *Report Writing for Business* (1965), $8.50

c32a. BUSINESS ENGLISH. (Credit, 2 semester hrs. 16 assignments. Mr. Adams.) This course is similar to English c32. Students should not take both courses.

Text:

Menning and Wilkinson, *Communicating Through Letters and Reports* (1967), 4th Ed., $8.75

c34. CREATIVE WRITING: AN ANALYSIS OF FICTION. (Credit, 3 semester hrs. 25 assignments. Professor Wright.) A compo-

sition course designed primarily to offer students an opportunity for short story analysis and the writing of four stories. The work of various well-known authors will be studied. There is also study in the field of general literary principles.

Texts:

West and Stallman, *The Art of Modern Fiction* (1949), $4.25 (used)
Epps, translator, *The Poetics of Aristotle* (1942), 95¢
Critical analysis fee, $5.00

NOTE: *Applicants for English c34 and English c35 who are not working for degree credit should send to the Bureau, for the instructor's consideration, a sample manuscript of their work and a fee of $1.00. They will be advised to enroll for English c34 or English c35 on the basis of the manuscript.*

c35. CREATIVE WRITING: THE SHORT STORY (Advanced). (Credit, 3 semester hrs. 25 assignments. Prerequisite, English c34 or equivalent. Mr. Eaton.) The major aim of this course is to discover and develop the creative writing abilities of students in the planning and preparing of short stories. There are no set assignments but students accomplish the equivalent of three semester hours' work by writing five or six stories.

No text.

c36. ENGLISH GRAMMAR. (Credit, 3 semester hrs. 25 assignments. Professor Donovan.) A study of modern English grammar with special attention to such current problems as the confusion of grammatical terminology, attacks on traditional rules, conflict between prescriptive and descriptive grammar. The course is designed especially for prospective English teachers, but others may take it.

Texts:

Sledd, *A Short Introduction to English Grammar* (1959), $6.50
Upon request: Baugh, *A History of the English Language*, rent, $1.25 for 3 months (1957)

c43. THE ENGLISH NOVEL. (Credit, 3 semester hrs. 25 assignments. Professor Barnes.) This is a course in the development of the English novel, particularly in the eighteenth and nineteenth centuries. Special attention is given to works by Fielding, Smollett, Jane Austen, Scott, Dickens, Thackeray, and George Eliot.

Texts:

Wagenknecht, *Cavalcade of the English Novel* (1954), $8.95
Fielding, *Tom Jones*, paperback, $2.00
Smollett, *Humphry Clinker*, paperback, $1.75
Austen, *Pride and Prejudice*, paperback, 45¢
Scott, *The Heart of Midlothian*, paperback, $1.95
Thackeray, *Vanity Fair*, paperback, 95¢
Eliot, *Adam Bede*, paperback, 60¢
Dickens, *Little Dorrit*, $2.45

c58. SHAKESPEARE. (Credit, 3 semester hrs. 25 assignments. Mr. Lucht.) A study of Shakespeare's plays. About twenty repre-

sentative comedies, tragedies, and histories will be studied. Recorded plays are available on a rental basis.

Texts:

Neilson and Hill, *The Complete Plays and Poems of William Shakespeare*, New Cambridge Ed. (1942), $10.75
Neilson and Thorndike, *The Facts About Shakespeare*, Rev. Ed. (1941), $2.25
Upon request only: Picture cards, set, rent, 10¢ a month
Records, 33⅓ r.p.m., *Hamlet*, with John Gielgud, rent, $4.00 for 1 month

c72. ENGLISH LITERATURE, 1790-1830. (Credit, 3 semester hrs. 25 assignments. Mr. Kirkpatrick.) This is a course in the poetry of the English Romantic Period. The purpose of the course is acquaintance with the best poetic thought and feeling of a literary period which has left a profound impression upon modes of thought and feeling today. The poetry of the six leading Romantic poets, Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats, will be covered, as well as some prose by these and other writers of the period. A few selected poems will be read intensively. Students are given detailed help in how to read poetry.

Texts:

Perkins, David, ed., *English Romantic Writers* (1967), $9.75
Abrams, M. H., *A Glossary of Literary Terms*, rev. English pamphlets (1957), $1.50

c81. AMERICAN LITERATURE: BEGINNINGS TO 1865. (Credit, 3 semester hours, 25 assignments, Professor Bain.) This course is a survey of American writing from the beginnings to 1865. The course begins with a brief examination of selected works of such figures as Edward Taylor, Benjamin Franklin, and Jonathan Edwards. But the major focus of the course will fall upon the following 19th century writers: Emerson, Thoreau, Poe, Hawthorne, and Melville.

Texts:

Bradley, Sculley, Beatty, & Long, *The American Tradition in Literature*, Vol. I, 3rd ed. (1967), $6.45
Thrall, Hibbard, & Holman, *A Handbook to Literature*, (1960), $4.95

DEPARTMENT OF GEOGRAPHY

c38. INTRODUCTION TO GEOGRAPHY. (Credit, 3 semester hrs. 25 assignments. Mr. Enberg.) This course surveys the field of geography in a broad manner, emphasizing the elements of physical environment—particularly as they relate to man, his distribution, and his economic development over the face of the earth. For those who will not take any more formal geography, the course gives the student a well-rounded knowledge of the fundamentals of the discipline, and it also serves as a firm base for those who plan to continue their geographic studies.

NOTE: *UNC students, upon completion of this course, may not take only laboratory work to convert this course to the residence course for purposes of: (1) receiving 4 credits instead of 3, or (2) meeting part of the University graduation requirement regarding laboratory science. Students completing satisfactorily either the correspondence course or the residence course may not take the other course for credit.*

Texts:

Kendall, Glendinning, and MacFadden, *Introduction to Geography*, 3rd Ed. (1962), $9.75
Goode, *World Atlas*, 11th Ed. (1960), rent, $1.50 for 3 months

c157. GEOGRAPHY OF NORTH AMERICA. (Credit, 3 semester hrs. 25 assignments. Professor Smith.) This course comprises a regional study of North America with emphasis on the portion occupied by English-speaking peoples. A brief introduction to the continent as a whole, with emphasis on climate, terrain, and natural resources as fundamental bases of the present geographic pattern is followed by a study of each of the several regions in light of its own geographic conditions and its place in the whole geographic pattern. A detailed study of Southeastern United States climaxes the course.

Texts:

White, Foscue, and McKnight, *Regional Geography of Anglo-America*, 3rd Ed. (1964), $9.95
Physiographic Diagram of the United States, $1.00
Raisz, Landforms of the United States (map), 75¢
Set of maps, 40¢
Upon request only: *Hammond's Comparative World Atlas*, Desk Ed. (1967), $1.00

DEPARTMENT OF GERMANIC LANGUAGES

NOTE: *The German Department will accept no more than six semester hours' credit of German by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.*

c1. ELEMENTARY GERMAN. (Credit, 3 semester hrs. 25 assignments. Professor Reichert, staff.) A basic course which seeks to develop reading skill by teaching both the principles of grammar and oral reading fluency (pronunciation and intonation). The use of the tapes or recordings of the reading material is required.

Texts:

Schinnerer, *Beginning German*, Rev. Ed. (1956), $5.25
Meyer, *Auf dem Dorfe* (1964), $1.25
EITHER records (33⅓ r.p.m.), $7.50
OR tapes: 3¾ inches per second, $5.50 double track or $7.50 single track
7½ inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c2. ELEMENTARY GERMAN. (Credit, 3 semester hrs. 25 assignments. Professor Reichert, staff. Prerequisite, German 1 or the equivalent.) This is a secondary course in which reading skill is further developed and the principles of grammar briefly reviewed. From the first readings in simplified German the student is gradually led to the superb style of the Austrian writer, Arthur Schnitzler. The use of records or tapes is required.

Texts:

Schinnerer, *Beginning German*, Rev. Ed. (1956), $5.25
Meyer, *In der Stadt* (1964), $1.25
Schnitzler, *Der Blinde Geronimo und Sein, Bruder*, (1959), $1.30
Goedsche and Glaettli, *Sutter*, Book I (1955), 90¢ (optional)
Goedsche and Glaettli, *Steuben*, Book II (1955), 90¢ (optional)
EITHER records (33⅓ r.p.m.), $7.50
OR tapes: 3¾ inches per second, $5.50 double track or $7.50 single track
7½ inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c3-c4. INTERMEDIATE GERMAN. (Credit, 3 semester hrs. 25 assignments each. Professor Reichert, staff. Prerequisite, German 1 and 2 or equivalent.) These courses are designed to develop speed and accuracy in reading German, and to acquaint the student with some of Germany's outstanding prose writers. German c3 entails in addition to the reading a thorough grammar review. German c4 includes works by Eichendorff, Hesse, and Mann, and introduces an easier work by Kästner for sight reading.

Texts:

German c3
Röseler, *German in Review*, 3rd Ed. (1961), $4.40
Hesse, *Knulp*, (1932), $2.25
Fleissner, *Deutsches Literature Lesebuch*, 3rd Ed. (1959), $3.20
German c4
Eichendorff, ed. Osthaus, *Aus dem Leben eines Taugenichts* (1892), $2.95
Mann, ed. Kelly, *Tonio Kröger* (1961), $1.65
Hesse, ed. Peebles, *Drei Erzählungen* (1950), rent, $1.00 for 3 months
Kästner, *Emil und die Detektive*, Rev. Ed. (1945), $3.40

c21. GERMAN LITERATURE. (Credit, 3 semester hrs. 25 assignments. Professor Reichert, staff. Prerequisite, German 1-2-3-4 or equivalent.) German c21 is an introductory course in modern German literature (1870-1950), which serves both to further reading aptitude and to acquaint the student with eminent authors of this period.

Texts:

Feise and Steinhauer, *German Literature Since Goethe, Part Two: An age of Crisis, 1870-1950* (1958), $5.25
Feise and Steinhauer, *General Vocabulary to German Literature Since Goethe*, 60¢

c22. GERMAN LITERATURE. (Credit, 3 semester hrs. 25 assignments. Professor Reichert, staff. Prerequisite, German 1-2-3-4 or equivalent.) German c22 covers the period from 1770-1870, emphasizing the German classical writers including Goethe, Schiller, Kleist, and Grillparzer.

Texts:

Grabert and Mulot, *Geschichte Der Deutschen Literatur*, $3.80
Grillparzer, ed. Meyer, *Der Traum ein Leben* (1902), 50¢
Lohan, *The Golden Age of German Literature*, 2nd Rev. Ed. (1945), $3.75

c24. EXPOSITORY GERMAN. (Credit, 3 semester hrs. 25 assignments. Professor Reichert, staff. Prerequisite, German 4 or equivalent.) Readings in modern German prose in the fields of science, philosophy, literature and fine arts. Essays by such writers as Einstein, Planck, Freud, Nietzsche, Jaspers, Schweizer, Gropius, NOTE: Copious explanations of difficult grammatical constructions are supplied for each essay. Graduates will also find the course valuable as an aid in preparing for the language examinations required for an advanced degree. The course is open to those who have completed the equivalent of four courses in German and have a basic knowledge of German vocabulary and grammar. German c24 may be substituted for German 21 to satisfy the language requirement for non-majors.

Text:

Lehmann, Rehder, & Beyer, *Spectrum* (1964), $7.95

DEPARTMENT OF HISTORY

c1. MODERN CIVILIZATION. (Credit, 3 semester hrs. 25 assignments. Professor Godfrey.) This is an historical study of the institutions of western civilization, designed to promote an understanding of the social, political, and economic aspects of the modern world.

Texts:

Brinton, Christopher, & Wolff, *A History of Civilization: Prehistory to 1715*, 3rd Ed. (1967), Volume I, 9.95
Knoles & Snyder, *Readings in Western Civilization: The Ancient Near East to 1715*, 4th Ed. (1968), $4.25
Wright, *The Democratic Experience* (1968), rent, $1.00 for 1 mo.
Palmer & Colton, *A History of the Modern World*, 3rd Ed. (1965), rent, $1.80 for 3 mos.

c2. MODERN CIVILIZATION. (Credit, 3 semester hrs. 24 assignments. Professor Godfrey.) This is a continuation of Modern Civilization c1, to be taken only by those who have had that course or the equivalent.

Texts:

Brinton, Christopher, & Wolff, *A History of Civilization: 1715 to the Present*, Volume II, 3rd Ed. (1967), $9.95
Knoles, George H. & Snyder, Rixford R., *Readings in Western*

Civilization, Volume II, 4th Ed. (1968), $4.25
Palmer, R. R. & Colton, Joel, *A History of the Modern World*, 3rd Ed. (1965), rent, $1.80 for 3 months
Wright, Louis, *The Democratic Experience* (1968), rent, $1.00 for 1 month

c30. RUSSIA FROM EARLIEST TIMES TO THE EMANCIPATION OF THE SERFS, 862-1861. (Credit, 3 semester hrs. 24 assignments. Sophomore, junior, senior elective. Mr. Friel.) Consideration will be given to the political, economic, religious, and cultural trends which underlie the development of the Russian state and society and their positions in the modern world.

Texts:
Riasanovsky, *History of Russia* (1963), $8.50
Riha, ed., *Readings in Russian Civilization* (1964):
Vol. I, "Russia Before Peter the Great, 900 to 1700," $3.75
Vol. II, "Imperial Russia, 1700 to 1917," $3.75
Harcave, *Readings in Russian History*, Vol. I (1962), $3.75

c31. RUSSIA AND THE SOVIET UNION FROM 1861 TO THE PRESENT. (Credit, 3 semester hrs. 24 assignments. Sophomore, junior, senior elective. Mr. Friel.) A survey of the history of Russia from 1861 through modern times. This course enables the student to obtain some insight into the political, religious, and cultural trends which underlie the development of Russian state and society and their positions in the modern world.

Texts:
Riasanovsky, *History of Russia* (1963), $8.50
Riha, ed., *Readings in Russian Civilization* (1964):
Vol. II, $3.75
Vol. III, $3.75
Harcave, *Readings in Russian History*, Vol. II (1962), $3.75
Hook, *Marx and the Marxists* (1955) Anvil #7, $1.45

c41. ANCIENT HISTORY. (Credit, 3 semester hrs. 24 assignments. Sophomore, junior, and senior elective. Mr. Nutting.) A course dealing with the history of the Orient, Greece, and Rome to the time of Constantine. Particular attention will be paid to social and economic conditions, and cultural and religious developments.

Text:
Roebuck, *The World of Ancient Times* (1966), $11.50

c42. MEDIEVAL HISTORY. (Credit, 3 semester hrs. 25 assignments. Sophomore, junior, senior elective. Mr. Nutting.) This course deals with the history of Western European civilization during the Middle Ages (300-1500). Special emphasis is given to the economic-social and cultural developments during the late Roman Empire, the so-called "Dark Ages," the age of the Crusades and the Renaissance.

Texts:
Stephenson, *Mediaeval History: Europe from the Second to the*

Sixteenth Century, 4th Ed. (1962), $8.75
Downs, *Basic Documents in Medieval History* (1959), $1.45
Maps, 20¢

c44. ENGLISH HISTORY (Credit, 3 semester hrs. 25 assignments. Sophomore, junior, senior elective. Professor Godfrey.) This course is a survey of English history from the earliest times to 1714. It includes the Anglo-Saxon period, the Norman conquest, the feudal period, the Tudor monarchy, the constitutional struggles of the seventeenth century, and the end of the Stuart monarchy.

Text:
Smith, *A History of England*, 3rd Ed. (1966), $8.95

c45. ENGLISH HISTORY (Credit, 3 semester hrs. 25 assignments. Sophomore, junior, senior elective. Professor Godfrey.) This course begins with 1715 and comes to the present. It deals with the Hanoverians, the American Revolution, the Napoleonic era, the Industrial Revolution, and the great social and economic changes of the nineteenth and twentieth centuries as England changed from a laissez-faire economy to a welfare state.

Texts:
Smith, *A History of England*, 3rd Ed. (1966), $8.95
Trevelyan, *History of England*, Vol. III (1954), $1.25

c46. LATIN AMERICAN HISTORY: COLONIAL AND REVOLUTIONARY PERIODS. (Credit, 3 semester hrs. 24 assignments. Mr. Meneray. Sophomore, junior, senior elective.) History c46 surveys the development of Latin America from its pre-Columbian Indian civilizations to the establishment of independent governments in most of the region during the first quarter of the nineteenth century. As well as the political institutions and organization, the economic, social, and cultural progress is studied.

Texts:
Fagg, *Latin America: A General History* (1963), $9.95
Bannon, ed., *The Spanish Conquistadores, Men or Devils?* (1960), $1.25
Pike, ed., *The Conflict Between Church and State in Latin America* (1964), $2.50
Whitaker, ed., *Latin America and the Enlightenment* (1960), $1.75
Maps 40¢

c47. LATIN AMERICAN HISTORY: NATIONAL PERIOD. (Credit, 3 semester hrs. 24 assignments. Mr. Meneray. Sophomore, junior, senior elective.) This course surveys the development of civilization in Latin America from the establishment of its independence from European powers to the present. The course deals not only with the internal history of the Latin American nations, but also with their relations with one another and with the role of that region in the world. By exploring the major trends and movements in the political,

cultural, social, and economic life of the area, the course enables the student to make meaningful interpretations of Latin America's past.

Texts:

Fagg, John E., *Latin America: A General History* (1963), $9.95
Bierck, ed., *Latin American Civilization: Readings and Essays* (1967), $4.95

c48. MODERN EUROPEAN HISTORY, 1500-1815. (Credit, 3 semester hrs. 24 assignments. Professor Stricklen.) An introductory survey of the history of Europe from about 1450 to 1815.

Texts:

Fox, E. W., *Atlas of European History* (1957), $3.95
Clough, *et al, The European Past: Reappraisals in History from the Renaissance through Waterloo*, Vol. I, (1964), $4.95
Ausubel, ed., *The Making of Modern Europe*, Vol. I: *The Middle Ages to Waterloo*, $7.50
Elton, ed., *Renaissance and Reformation: 1300-1648* (1963), $2.50
Rowen, *From Absolutism to Revolution: 1648-1848* (1963), $2.50
Lee, *Base Map for European History* (1937), 8¢

c49. MODERN EUROPEAN HISTORY SINCE 1815. (Credit, 3 semester hrs. 24 assignments. Professor Stricklen.) History c49 is an introductory course in the history of Europe since 1815.

Texts:

Ausbel, ed., *The Making of Modern Europe*, Vol. II: *Waterloo to the Atomic Age* (1951), $8.50
Clough, *et al, The European Past*, Vol. II: *Since Waterloo* (1964), $4.25
Clough, *et al, Modern Times: A History of the Western World* (1964), $5.20
Fox, *Atlas of European History* (1957), $3.95
Weber, ed., *The Western Tradition from the Enlightenment to the Atomic Age*, 2nd Ed., (1965), $3.95

c71. AMERICAN HISTORY. (Credit, 3 semester hrs. 25 assignments. Sophomore, junior, senior elective. Professor Patton.) A general survey of the history of the United States beginning with Columbus' discovery of America and ending with the Reconstruction period following the Civil War.

Text:

Barck and Lefler, *A History of the United States to 1877*, Vol. I., (1968), $8.25

c72. AMERICAN HISTORY. (Credit, 3 semester hours, 25 assignments. Sophomore, junior, senior elective. Professor Patton.) A general survey of the history of the United States from the end of the Civil War to the present.

Text:

Barck and Lefler, *A History of the United States Since 1865*, Vol. II, (1968), $8.75

c143. AMERICAN DIPLOMATIC HISTORY. (Credit, 3 semester hrs. 25 assignments. Mr. McGee. Junior-senior elective. Prerequisite, American History.) This course is a chronological treatment of American foreign relations from 1763 to 1953. It discusses important characters and events in our diplomatic history and traces the origin and development of basic trends in our foreign policy.

Text:

Bailey, *A Diplomatic History of the American People*, 7th Ed. (1964), $8.95

c161. NORTH CAROLINA, 1584-1835. (Credit, 3 semester hrs. 25 assignments. Professor Lefler. Junior-senior elective.) A survey of the political, social, economic, and cultural development of North Carolina from the first settlement until 1835.

Texts:

Lefler and Newsome, *North Carolina: The History of a Southern State* (1963), $5.90

Lefler, *North Carolina History Told By Contemporaries*, 4th Ed. (1965), $7.50

c162. NORTH CAROLINA, 1835-1963. (Credit, 3 semester hrs. 25 assignments. Professor Lefler. Junior-senior elective.) A survey of political, economic, social, and cultural development in North Carolina since 1835.

Texts:

Same texts as for History c161

c170. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES. For full information, see description of Education c143 under Department of Education.

ITALIAN

NOTE: *The Department of Romance Languages will accept no more than six semester hours' credit of Italian by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.*

c1. ELEMENTARY ITALIAN. (Credit, 3 semester hrs. 24 assignments. Mrs. Greenfield.) This course aims at a thorough knowledge of the basic grammatical patterns so that the student may not only acquire a good level of proficiency in Italian conversation, but also grasp the general principles governing the structure of the language.

Texts:

Hall and Bartoli, *Basic Conservational Italian* (1963), $6.20

Recordings, $8.50 (33⅓ r.p.m.)

c2. ELEMENTARY ITALIAN. (Credit, 3 semester hrs. 24 assignments. Mrs. Greenfield. Prerequisites, Italian c1 or equivalent.) This course, a continuation of Italian c1, is designed

to develop reading and writing skills in addition to guiding the student toward further mastery of the fundamentals of the Italian language.

Texts:

Hall and Bartoli, *Basic Conservational Italian* (1963), $6.20
Speroni and Golino, *Panorama Italiano,* (1960), $5.20
Recordings, $8.50 (33⅓ r.p.m.)

c3. INTERMEDIATE ITALIAN. (Credit, 3 semester hrs. 24 assignments. Mrs. Greenfield. Prerequisites, Italian c1 and c2 or equivalent.) This course is designed to develop further the student's knowledge of the Italian language with emphasis on reading and writing.

Texts:

Young and Cantarella, *Corso d'Italiano* (1942), $6.50
Marraro, H. R., *Scrittori Italiani Moderni* (1960), $3.50

c4. INTERMEDIATE ITALIAN. (Credit, 3 semester hrs. 24 assignments. Mrs. Greenfield. Prerequisites, Italian c1, c2, and c3, or equivalent.) A continuation of Italian c3, this course aims at a thorough knowledge of the Italian language through reading a varied spectrum of Italian contemporary prose and writing in Italian on a variety of given topics.

Texts:

Young and Cantarella, *Corso d'Italiano* (1942), $6.50
Olken and Musa, *Strada Facendo* (1966), $6.50
Olken, ed., *Racconti del Novecento: Forti e Deboli* (1966), $3.25

LATIN

c1. ELEMENTARY LATIN. (Credit, 3 semester hrs. 24 assignments. Mr. Curtis.) This course is concerned with introducing the student to the principles of Latin necessary for the translation of Latin into English. A pronunciation record is required.

Texts:

Ullman, Henderson, and Henry, *Latin for Americans, First Book* (1962), $5.12
Recording, $2.50

c2. ELEMENTARY LATIN. (Credit, 3 semester hrs. 24 assignments. Mr. Curtis.) This course is designed primarily to develop the ability to read and translate Latin prose. Two books of Caesar's *Gallic Wars* will be read.

Text:

Ullman, Henderson and Henry, *Latin for Americans, Second Book* (1962), $5.40

c3. INTERMEDIATE LATIN. (Credit, 3 semester hrs. 24 assignments. Mr. Curtis. Prerequisite, two years of high school Latin, or two semesters of college Latin.) The course comprises the translating of Cicero's *First Oration against Cataline* and *In Defense of Archias.* Attention is also given to vocabulary,

grammatical forms and syntax, and to the basic stylistic devices of Cicero's prose.

Texts:

Ullman and Suskin, eds. *Latin for Americans, Third Book* (1965), $5.90
Bennett, *New Latin Grammar* (1962), $3.50
Cowell, *Cicero and the Roman Republic* (1962), $1.95

c4. INTERMEDIATE LATIN. (Credit, 3 semester hrs. 24 assignments. Mr. Curtis. Prerequisite, Latin c3 or equivalent.) This course has a dual purpose: to polish the student's ability to translate Latin prose and to introduce him to Latin poetry. The work includes careful translation of selected lines and verses, an introduction to the scansion of Latin heroic poetry and a thorough review of Latin forms and syntax, an analysis of certain of the literary features encountered in Ovid and Livy, and a thoughtful, comprehensive review of Laistner's *The Greater Roman Historians.*

Texts:

Gould and Whiteley, *Livy, Book I* (1952), $2.50
Gould and Whiteley, *Ovid: Metamorphoses*, Book VIII (1940), $1.75
Bennett, *New Latin Grammar* (1962), $3.50
Laistner, *The Greater Roman Historians* (1963), $1.50
De Selincourt, *Livy: The Early History of Rome* (1960), $1.65

c21. SELECTIONS FROM LATIN POETRY. (Credit, 3 semester hrs. 24 assignments. Mr. Curtis. Prerequisites, four years of high school Latin, or two years of college Latin.) The primary purpose of the course is to perfect the student's ability to translate and scan Latin epic poetry. A strong secondary emphasis is placed on literary appreciation.

Texts:

Gould & Whiteley, *P. Vergilius Maro, Aeneid, Book Eight* (1965), $1.60
Gould & Whiteley, *P. Vergilius Maro Aeneid, Book 12* (1962), $1.50
Humphries, *The Aeneid of Virgil* (1951), $1.70
Mackail, *Virgil & His Meaning to the World Today* (1963), $2.95
Bennett, *New Latin Grammar* (1962), $3.50

c22. LATIN POETRY. (Credit, 3 semester hrs. 24 assignments. Mr. Curtis. Prerequisite, four years of high school Latin, or two years of college Latin.) The course comprises the reading of about two-thirds of the poems of Catullus. Emphasis is put on content, literary form and appreciation, and versification.

Texts:

Merrill, ed. *Catullus* (1951), $4.00
Bennett, *New Latin Grammar* (1962), $3.50
Lewis, *Elementary Latin Dictionary* (1918), $12.00 (sent only on request)
Wheeler, *Catullus and the Traditions of Ancient Poetry* (1964), $1.95

DEPARTMENT OF MATHEMATICS

cnA. PLANE GEOMETRY. (Non-credit. Fee $45.00. 24 assignments. Mr. Campbell.) A course designed to enable the student to acquire a thorough knowledge of the facts of plane geometry needed for continued work in mathematics and allied subjects. This course will be accepted by the University to remove a deficiency in plane geometry for admission. The material covered in this course, if taken in high school, would require one full school year, being equivalent to one unit.

Text:
Moise, E. E. & Downs, F. L., *Geometry,* (1967), $5.92

cnR. CONTEMPORARY ALGEBRA. (Non-Credit. Fee, $45.00. 30 assignments. Mr. Campbell.) This is a contemporary approach to the algebra of real and complex numbers. It is the equivalent of what was formerly called Intermediate Algebra. The manner in which the subject is treated is in line with the new approach now being introduced into the schools at both the elementary and secondary levels.

Texts:
Heimer, Kocher, Lottes, *A Program in Contemporary Algebra* (1963), $8.00 (Series of five books)

c15. INTRODUCTION TO MATHEMATICAL ANALYSIS. (Credit, 3 semester hrs. 24 assignments. Mrs. Kiser.) Real and complex numbers, inequalities, functions and their graphs, operations on functions, polynomials, rational and algebraic functions, exponential and logarithmic functions, trigonometric functions, elementary analytic geometry.

Text:
Johnson, McCoy & O'Neill, *Introduction to Mathematical Analysis,* (1962), $7.95

c31. CALCULUS AND ANALYTIC GEOMETRY. (Credit, 3 semester hrs. 24 assignments. Dr. Mewborn. Prerequisite, Mathematics 15.) An integrated treatment of analytic geometry and the differential and integral calculus of functions of one variable. Differential equations.

Text:
Lang, *A First Course in Calculus,* (1968), 2nd Ed., $8.50

c32. DIFFERENTIAL CALCULUS. (Credit, 3 semester hrs. 24 assignments. Prerequisite, Mathematics 31. Mr. Winton.) See description for Mathematics c31.

Text:
Lang, *A First Course in Calculus,* (1968), 2nd Ed., $8.50

c33. LINEAR ALGEBRA. (Credit, 3 semester hrs. 24 assignments.) Normally taken after Mathematics 32, but calculus is not

used in the course. An introduction to the theory of vector spaces, linear transformations, systems of linear equations, matrices, determinants, eigenvectors and eigenvalues, diagonalization.

Text:

Beaumont, *Linear Algebra*, $4.95

DEPARTMENT OF MUSIC

c4. FUNDAMENTALS OF MUSIC. (Credit, 2 semester hrs. 14 assignments. Mr. Steelman.) A study of the sounds and techniques of traditional Western music; major and minor scales, modes, key signatures, rhythms, melodic and harmonic procedures. Rhythmic, melodic, and harmonic dictation. Access to a piano and a 33⅓ RPM record player required.

Texts:

Bockmon, Guy & Starr, William. *Perceiving Music: Problems in Sight & Sound* (1962), with Six 33⅓ LP recordings, $9.95

c14. HARMONY. (Credit, 3 semester hrs. 25 assignments. Mr. Steelman. Prerequisite, Music 4 or equivalent.) Music c14 deals with major and minor scales, their primary triads in root positions as well as in inversions, accented and unaccented passing notes, auxiliary notes, six-four and dominant seventh chords, diminished and augmented triads.

Texts:

Kitson, *Elementary Harmony*, Part I (1961), $3.00
Staff paper, 25¢

c15. HARMONY. (Credit, 3 semester hrs. 25 assignments. Mr. Steelman. Prerequisite, Music 14 or equivalent.) Music c15 deals with the secondary or diatonic chords of the seventh and their particular uses. Changing notes, anticipations, and chromatic passing notes are added to the vocabulary, and elementary modulation is brought in to enrich the scope of melodic expression. Suspensions with their rich dissonances add to the general interest.

Texts:

Kitson, *Elementary Harmony*, Part I (1961), $3.00
Kitson, *Elementary Harmony*, Part II (1961), $3.00
Staff paper, 25¢

c47. HISTORY OF MUSIC. (Credit, 3 semester hrs. 24 assignments. Miss Vinquist.) A survey of music from antiquity to the development of opera and related forms in Italy and their spread to other countries in the seventeenth and early eighteenth centuries. This early history concerns primarily vocal music in various forms.

Texts:

Grout, *A History of Western Music* (1960), $8.50
Sachs, *Our Musical Heritage*, 2nd Ed. (1955), rent, $1.00 for 3 months

Parrish and Ohl, *Masterpieces of Music Before 1750* (book and 3 records), (1951), and *2000 Years of Music* (2 records), to be returned, $10.00

c48. HISTORY OF MUSIC. (Credit, 3 semester hrs. 24 assignments. Miss Vinquist.) This course commences with the emergence of independent instrumental music and its apogee in Bach and Handel; continues with the developments leading to the Classic styles of the later eighteenth and early nineteenth centuries, the music of the Romantic Era as well as symphonic and solo literature of the nineteenth century; and concludes with the various trends and directions music has taken in the twentieth century.

Texts:

Grout, *A History of Western Music* (1960), $8.50
Sachs, *Our Musical Heritage,* 2nd Ed. (1955), rent, $1.00 for 3 months
Required recordings, to be returned, $10.00

PHILOSOPHY DEPARTMENT

c21. INTRODUCTORY LOGIC. (Credit, 3 semester hours, 24 assignments, Mr. Herrick.) This course provides an introduction to the fundamental concepts and techniques of modern logic. Among the topics covered are the nature of logic, the propositional calculus, quantification theory, and methods of formal evaluation of arguments.

Text:

Copi, *Symbolic Logic,* 3rd Ed. (1967), $7.95

DEPARTMENT OF POLITICAL SCIENCE

cn1. CITIZENSHIP. (Non-Credit. Fee, $8.00. Professor Wager.) This course in citizenship is offered in cooperation with the United States Immigration and Naturalization Service to persons in the state who wish to become citizens of the United States. It is designed especially for those who cannot attend citizenship classes. Several sections of the course are available, the number of assignments for each varying.

c51. STATE GOVERNMENT IN THE UNITED STATES. (Credit, 3 semester hrs. 24 assignments. Professor Monroe.) This course is a study of the American federal system of government, of the primary intergovernmental relations that have molded fifty self-governing state (and their local) governments and a national government into a great nation. It is a study of state constitutions and local charters, of state legislatures and local councils, of state governors and local administrators, and of the state and local judiciaries. It is a study of our governments at work, and the major governmental services they provide: in education; in public safety; in health, welfare, and housing; in agriculture and natural resources; in business and labor relations.

Texts:
Frost, *Cases in State and Local Government* (1961), $4.95
Maddox and Fuquay, *State and Local Government* (1962), $9.50
Morlan, *Capitol, Courthouse, and City Hall,* 3rd Ed. (1966), $4.75

DEPARTMENT OF PSYCHOLOGY

c26. GENERAL PSYCHOLOGY. (Credit, 4 semester hrs. including 1 lab hr. 25 lecture and 8 laboratory assignments. Mrs. Ray. Sophomore, junior, senior elective.) The aim of this course is to present some of the essential phenomena and basic controversies in psychology. The material covered centers around the topics of brain function, developmental processes, motivation and emotion, learning, personality, mental health and social behavior, with emphasis on the scientific study of these areas.

Texts:
Hilgard, *Introduction to Psychology,* 3rd Ed. (1962), $8.95
Teevan and Jandron, *Student Guide with Programmed Units: For Hilgard's Introduction to Psychology,* 3rd Ed. (1962), $3.00
Scientific American Reprints, $3.00
NOTE: Students who fail lab work on campus may *not* take only lab work through correspondence.

DEPARTMENT OF RECREATION ADMINISTRATION

c73. COMMUNITY RECREATION. (Credit, 3 semester hrs. 25 assignments. Miss Fortune.) This course contains materials of study concerning the foundations of organized recreation—background and theories, principles and objectives; social and economic factors; public, private and commercial interest in recreation; the social institutions' and government's relation to recreation.

Texts:
Meyer and Brightbill, *Community Recreation,* 3rd Ed. (1963), $8.25
Doell and Fitzgerald, *A Brief History of Parks and Recreation in the United States* (1954), rent, 50¢ for 1 month
Meyer and Brightbill, *Recreation Administration* (1956), rent, 75¢ for 1 month

DEPARTMENT OF RELIGION

c28. RELIGION OF THE BIBLE. (Credit, 3 semester hrs. 24 assignments. Professor Efird.) A study of the basic religious ideas contained within the variety of literature of the Old Testament and the New Testament. These ideas are viewed in their development against the background of the historical setting of the people of Israel and the early Christian community.

Text:
Fuller and Wright, *The Book of the Acts of God.* $2.25

RUSSIAN

c1. ELEMENTARY RUSSIAN. (Credit, 3 semester hrs. 25 assignments. Professor Gasinski.) Introductory course designed to lay foundation of grammar and to convey basic reading and pronunciation skills. The use of tape recordings or records is required.

Texts:

Fayer, Pressman and Pressman, *Simplified Russian Grammar* (1957), $4.75
Fayer, Pressman and Pressman, *Workbook for Simplified Russian Grammar* (1958), $2.60
EITHER records (33⅓ r.p.m.), $7.50
OR tapes: 3¾ inches per second, $5.50 double track or $7.50 single track
7½ inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c2. ELEMENTARY RUSSIAN. (Credit, 3 semester hrs. 25 assignments. Professor Mihailovich.) The course is designed to help the student build on the foundations laid in Russian c1 in the language, and progress further toward mastery of the fundamentals of Russian phonology and grammar. Tapes or recordings required.

Texts:

Same texts as for Russian c1.
EITHER records (33⅓ r.p.m.), $7.50
OR tapes: 3¾ inches per second, $5.50 double track or $7.50 single track
7½ inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c3. INTERMEDIATE RUSSIAN. (Credit, 3 semester hrs. 25 assignments. Professor Gasinski. Prerequisites, Russian c1 and c2, or equivalent.) The objective of this course is the completion of the basic Russian grammar. Extensive exercises are designed to consolidate the knowledge acquired in the first two courses especially of the more difficult parts of grammar.

Text:

Stilman and Harkins, *Introductory Russian Grammar* (1964), $7.75

c4. INTERMEDIATE RUSSIAN. (Credit, 3 semester hrs. 25 assignments. Prerequisites, Russian c1, c2, and c3, or equivalent. Professor Mihailovich.) In this course, the Russian grammar is thoroughly reviewed. At the same time, the student is exposed to short readings in Russian literature. A separate textbook and a record provide for basic and useful conversations.

Texts:

Zavacki and Folejewski, *Intermediate Russian* (1962), $5.95
Ivanov, *The Saga of the Sergeant* (1966), 95¢
Maltzoff, *Russian Conversations for Beginners* (1959), $1.00
Record, *Russian Conversations* (33⅓ r.p.m.), $4.98

DEPARTMENT OF SOCIOLOGY

c51. INTRODUCTION TO SOCIOLOGY. (Credit, 3 semester hrs. 24 assignments. Mr. Davis. Sophomore, junior, senior elective.) A general course dealing with the structure and function of contemporary societies and social relationships. A study is made of the way societies are formed, how they achieve their organization and unity, and the way they change.

Texts:

Chinoy, *Society: An Introduction to Sociology* (1967), $8.95
Selected Articles from The Bobbs-Merrill Reprint Series in the Social Sciences, rent, $1.25 for 3 months

c52. SOCIAL PROBLEMS. (Credit, 3 semester hrs. 25 assignments. Mr. Van Valey.) An introductory course with primary emphasis on both the positive and pathological features of society.

Texts:

Horton and Leslie, *The Sociology of Social Problems*, 3rd Ed. (1965), $7.95
McGee, *Social Disorganization in America* (1962), $1.95 (paperback)
The following may be secured from the Bureau if not available locally:

Supplementary texts:

Merton and Nisbet. *Contemporary Social Problems* (1961), rent, $1.50 for 3 months
Clinard, *Sociology of Deviant Behavior* (1963), rent, $1.50 for 3 months
Cuber, Harper, and Kenkel, *Problems of American Society*, 4th Ed. (1964), rent, $1.50 for 3 months

c62. FAMILY AND SOCIETY. (Credit, 3 semester hrs. 25 assignments. Sophomore, junior, senior elective. Mr. Roof.) This course will present social science materials dealing with marriage and family life. The aim is to allow the student to develop a greater understanding and appreciation of the American marriage and family system.

Texts:

Kephart, *Family, Society and the Individual* (1966), $8.25
Sussman, *Sourcebook in Marriage and the Family* (1968), $5.50
Udry, *The Social Context of Marriage* (1966), rent, $1.50 for 3 months
Le Masters, *Modern Courtship and Marriage* (1957), rent, $1.25 for 3 months

c125. THE NEGRO. (Credit, 3 semester hrs. 25 assignments. Mr. Roof. Junior and senior elective.) This course includes a study of the American Negro's historical and cultural background, aspects of Negro life and the problems of race relations.

Texts:

Frazier, *The Negro in the United States*, Rev. Ed. (1957), $8.95
Myrdal, *An American Dilemma* (1944 or 1962), paperback, $6.90

SPANISH

NOTE: *The Department of Romance Languages will accept no more than six semester hours' credit of Spanish by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.*

c3. INTERMEDIATE SPANISH. (Credit, 3 semester hrs. 24 assignments. Prerequisite, either two years of high school or one year of college Spanish. Professor Sharpe.) Stress is placed on the reading of Spanish of moderate difficulty. The translation of simple sentences into Spanish provides review of grammatical constructions.

Texts:

Crawford, *Temas Españoles* (1963), $3.40
Centeno, Augusto, *Vidas* (1959), $4.80

c4. INTERMEDIATE SPANISH. (Credit, 3 semester hrs. 24 assignments. Prerequisites, Spanish 3 or the equivalent. Professor Sharpe.) A systematic review of Spanish grammar accompanied by brief readings from a variety of modern authors. At the same time, two masterpieces of Spanish literature are studied to improve reading facility.

Texts:

Adams, *Brief Spanish Review Grammar and Composition* (1962), $4.40
Alarcón, *El Sombrero de Tres Picos* (1960), $3.80
Casona, *Los Arboles Mueren de Pie* (1953), $4.20

c21. CLASSICAL SPANISH LITERATURE. (Credit, 3 semester hrs. 24 assignments. Prerequisites, Spanish 3-4, or 14-15, or the equivalent. Professor Sharpe.) A general survey of Spanish literature from the beginning through the sixteenth and seventeenth centuries. A number of masterpieces from the period are read in Spanish with collateral readings in English.

Texts:

Pattison, *Representative Spanish Authors*, (1958), Vol. I., $4.95
Adams, *The Heritage of Spain*, (1959), $7.50
Simpson, *Poem of the Cid*, (1959), $1.50
De Rojas, *Celestina*, rent, 1 month, 50¢

c22. MODERN SPANISH LITERATURE. (Credit, 3 semester hrs. 24 assignments. Prerequisites, Spanish 3-4 or 14-15, or the equivalent. Professor Sharpe.) This course surveys the history of Spanish literature since the classical period, with special stress on the twentieth century. Extensive readings in Spanish from authors of this century are supplemented by background reading in English.

Texts:

Patt and Nozick, *The Generation of 1898 and After* (1963), $5.25
Zorilla, ed., Adams, *Don Juan de Tenorio* (1957), $1.95
Alarcón, *El Capitán Veneno* (1925), $2.52

Adams, *The Heritage of Spain* (1959), $7.50
NOTE: *Spanish c21 or c22 may be taken in any order and either course satisfies the requirement for a fifth college course.*

DENTAL PROGRAMS

NOTE: *The courses listed here do not give credit toward a degree, but lead to certificates.*

SCHOOL OF DENTISTRY
DENTAL ASSISTING

The following seven courses include five correspondence courses and two retaining an option of residency or correspondence and compose an extension study program for the education and training of Dental Assistants. Completion of all courses will qualify the person to be a candidate for certification. Those not desiring the entire program may enroll in sequence in any one or several of the correspondence courses, but not in the resident courses, and partial completion of the program does not meet the education requirement of the American Dental Assistant Association.

Individual courses may be taken for certification renewal purposes provided the student has been certified and is currently working in a dental office.

Dentistry cn16 and Dentistry cn 17 may be taken under an optional plan—either as (1) a *resident program in a dental school*, or (2) as a *correspondence program in a private dental office* or in a *qualified dental clinic* under the supervision of a dentist. Details on the optional plan may be obtained by writing the Bureau of Correspondence Instruction.

The complete seven-course program is equivalent to one academic year of study. However, no course in the program is given for credit toward an academic degree. The program includes the knowledges and skills recommended by the Council on Dental Education of the American Dental Association.

cn11. ORIENTATION IN THE DENTAL PROFESSION AND OFFICE. 24 assignments. History and objectives of dentistry and associated groups, legal and ethical principles, dental terminology, applied psychology related to professional contact, telephone techniques, personal health and grooming.

cn12. SECRETARIAL PROCEDURES. 32 assignments. English grammar, typewriting development, business forms and business letter forms, business mathematics, filing, and business conduct. Available to office personnel in health areas other than dentistry.

cn13. PRECLINICAL SCIENCES. 48 assignments. Dental anatomy and physiology and dental application of pathology, bacteriology, pharmacology, nutrition, first aid, and sterilization.

cn14. DENTAL MATERIALS AND TECHNICAL PROCEDURES. 40 assignments. General composition, working characteristics,

purchase routine, storage and technical use in dentistry of various dental materials.

cn15. CLINICAL SCIENCES. 48 assignments. Dental supplies, instruments, equipment, operating procedures, radiographic techniques, oral hygiene, preventive dentistry, pedodontics, operative dentistry, edodontics, orthodontics, oral surgery and anethesia, crown and bridge prosthodontics, prosthodontics, and periodontology.

cn16. LABORATORY AND TECHNICAL APPLICATION. 16 assignments. Manipulation of various dental cements, amalgam, gold alloys, waxes, impression materials, gypsum products, and acrylics. Dental techniques include pouring and trimming models; fabricating dies; constructing base plates, bite rims and custom trays; and waxing, carving, casting, and finishing of inlays and crowns.

cn17. CLINICAL APPLICATION. 16 assignments. Experience and practice in patient contact in reception area and operatory, including telephone techniques, instrument and equipment care and preventive maintenance, sterilization procedures, radiographic film processing, and handling, operatory functions, and chairside assisting procedures in the various phases of dentistry.

The last two courses taken as resident courses must be accomplished in a school of dentistry. When these courses are taken as correspondence courses, a final comprehensive practical examination must be taken at a school of dentistry. A list of participating dental schools for both options is available from the Bureau. More detailed information and fee schedule is available in a separate bulletin.

DENTAL LABORATORY TECHNOLOGY PROGRAM

A series of courses designed to teach the theory and skills required of a laboratory technician has been inaugurated by the School of Dentistry and the Bureau of Correspondence Instruction. The courses are designed to teach novice dental laboratory technicians, to teach more experienced technicians who wish training in other areas, and to prepare individuals to qualify for and become Certified Dental Technicians.

The courses presently available are:

c32a. BUSINESS ENGLISH—A course in the vocabulary, and literature of the business profession with special attention to letters and report writing.

cn22. MATHEMATICS FOR DENTAL AUXILIARIES—Math designed to prepare the Dental Laboratory Technology student for courses in chemistry and physics.

cn23. CHEMISTRY FOR DENTAL AUXILIARIES—The chemical background of phenomina basic to the reactions of dental material are presented—(Prerequisite: cn22 or equivalent).

cn24. PHYSICS FOR DENTAL AUXILIARIES—Physics basic to the study of Dental Laboratory Technology are presented. (Prerequisite cn23 or equivalent).

cn26. DENTAL ANATOMY AND PHYSIOLOGY—The background oral anatomy necessary to become a competent technician is presented in this course. The student will also complete several tooth carving exercises.

cn30a. PROSTHODONTIC TECHNIQUES—This course presents the theory and practice of the laboratory procedures required to produce removable dental prosthetic restorations. (No required prerequisite. Recommended: cn32a or equivalent, cn26).

cn30b. PROSTHODONTIC TECHNIQUES—This course consists of practical exercises in constructing removable dental prosthetic restorations. (Prerequisite cn30a).

The following courses are expected to be available in 1969.

cn27. DENTAL MATERIALS

cn32. FIXED RESTORATIVE TECHNIQUES

cn34. ORIENTATION, ETHICS, AND BUSINESS MANAGEMENT

Resident courses of ten to twelve week durations are expected to be offered when facilities become available.

N. C. STATE UNIVERSITY

Raleigh, N. C.

Requests for information and applications for these courses should be sent to the Division of Continuing Education, North Carolina State University, Box 5125, Raleigh, N. C. 27607

Agriculture
PO EX 200, Poultry Production

Economics
EC 205, Economic Activity
EC 206, The Price System
EC 407, 408, Business Law I and II
EC 425, Industrial Management
EC 426, Personnel Management
EC 432, Industrial Relations

Engineering
E 101, Engineering Graphics
E 102, Engineering Graphics
EE 211, Electrical Circuits I
EM 200, Introduction to Mechanics

English
Eng. 111, Composition & Rhetoric
Eng. 112, Composition & Reading
Eng. 261, English Literature I
Eng. 262, English Literature II
Eng. 265, American Literature I
Eng. 266, American Literature II
Eng. 100, English Refresher

Geology
GY 101, Earth Science
GY 208, Physical Geography

History
HI 101, History of Civilization
HI 102, History of Civilization
HI 111, The U. S. to Reconstruction
HI 112, The U. S. since Reconstruction
HI 306, North Carolina History
HI 412, Recent United States History

Mathematics
MA 102, Analytic Geometry and Calculus I
MA 111, Algebra and Trigonometry
MA 122, Mathematics of Finance and Elementary Statistics
MA 201, Anal. Geom. & Cal. II
MA 202, Anal. Geom. & Cal. III
Solid Geometry

Modern Languages
M.L.F. 101, Elem. French I
M.L.F. 102, Elem. French II
M.L.G. 101, Elem. German I
M.L.G. 102, Elem. German II
M.L.S. 101, Elem. Spanish I
M.L.S. 102, Elem. Spanish II

Philosophy
Phi. 205, Prob. and Types of Philosophy

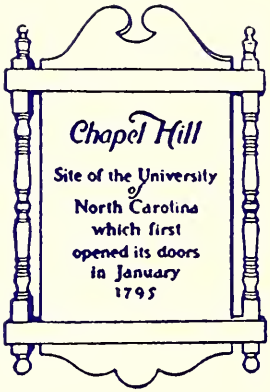
Sociology
Soc. 202, Principles of Sociology
Soc. 301, Human Behavior
Soc. 304, Contemporary Family Life
Soc. 402, Urban Society

Statistics
Stat. 361, Int. to Statistics for Engineers

NATIONAL UNIVERSITY EXTENSION ASSOCIATION

The University of North Carolina is a member of the National University Extension Association, the professional organization designed to guide in the development, maintenance and advancement of university extension services. The Bureau of Correspondence Instruction of the University of North Carolina is part of the Division of Correspondence Study of the Association. Each institution affiliated with the NUEA is accredited by the educational accrediting association of the region in which it is located, and bases all education programs upon standards for higher education in that state and region.

A Guide to Correspondence Study, published by the NUEA, lists courses offered by correspondence by accredited colleges and universities which are members of the National University Extension Association. The Guide may be obtained at no charge from The Bureau of Correspondence Instruction.


Chapel Hill
Site of the University
of
North Carolina
which first
opened its doors
in January
1795

Writers by Moonlight: VII

Edited by

Manly Wade Wellman

The Evening College

of

The University of North Carolina

"human history becomes more and more a race between education and catastrophe" H. G. Wells

W R I T E R S B Y M O O N L I G H T : VII

Some Examples of Work by

Students of Creative Writing

in the Evening College

University of North Carolina

1969

Edited by Manly Wade Wellman

University of North Carolina Extension Bulletin

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Extension Division

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FOREWORD

Last spring, a dozen hopeful beginners formed a class in Creative Writing in the Evening College of the University of North Carolina at Chapel Hill. Among themselves they wrote and revised more than forty short stories. Here are some specimens of the work they did.

They underwent basic training, so to speak, and all of the writers represented here are determined to improve on their beginnings; all of them want to write novels. These, their apprentice efforts, may not properly be classed as finished professional work, and the authors are well aware of that. But each of these stories might well be polished and made professional.

They deserve to be read with considerable faith and hope and a trifle of charity.

Manly Wade Wellman
Chapel Hill, North Carolina
May 21, 1969

IN THE DARK OF THE MOON

This is not exactly a love story. Lovers in fiction are apt to be beautiful, successful, enviable, with minds and hearts rich with happy, vigorous sentiment.

Nothing of that sort can be said of Emily and Martin. Indeed, when the story was read in class someone called them losers, which might come close to a one-word characterization. But the darkness of each finds a glimmer of light from the other. They find comfort in each other. The blind must lead the blind on a dim, daunting path. They are not wholly without a chance. For there is no such thing as no chance.

Mary-Marshall Culp was born in Garner, North Carolina. She graduated from Wake Forest University, where some of her poetry was published in the Student. This is her first published work of fiction.

IN THE DARK OF THE MOON

by Mary-Marshall Culp

Red and green lights blinked rapidly as the big plane circled the airfield. It left the runway and soared with breathtaking nearness above the river, leaving Christmas-colored reflections in the gray water. For several minutes, the roar of its engine hovered in the air before fading through the early morning mist.

Emily Fletcher, following the plane from her apartment balcony across the river, looked at her watch and smiled. Right on time today, she thought. She leaned back in the chaise lounge and prepared to complete her daily ritual, which always began with the flight of the 6:08. Emily rose every morning at 5:30, made a large pot of coffee, and settled herself on the balcony. She had grown to know the 6:08 by feeling, and its leaving always stirred her. After it had disappeared, Emily remained to watch the morning sky grow light and magically change the river into a liquid prism of color. It was a treasured time.

A quiet hour passed before the creeping sun began to burn Emily's faded brown eyes. Pushing her short gray hair away from her face, she reached for her sunglasses on the table beside the lounge. She felt in the pocket of her black dressing gown for her cigarettes and swore softly as she pulled out a crumpled empty pack.

Time to get going anyway, she thought, stretching her long arms toward the river. As Emily stood and turned to the sliding doors leading to her living room, she was startled by what the glass showed her. Her angular body, shrouded in black, had no dimension or color. Like a smoky vision

at a seance, her head seemed disjointed and floating in the air. The sunglasses stamped a broad black band around her eyes and made her face seem pale and formless.

Emily shook herself as if to break a spell. Old questions, plaintive and rhetorical, pounced into her mind. What am I going to do? What in God's name should I do?

She slid the glass doors open and stepped into the living room. Its beige and brown simplicity at once pleased her, comforted her. Flashes of orange, in pictures and candles, inexplicably gave her hope. She unplugged the coffee pot in the spotless kitchen and said aloud to herself, "I'll tell him, I'll tell him tonight."

A day in the publications division of the large plant where Emily worked reinforced her morning decision. Her position as Chief Technical Editor was absorbing. She rejoiced in sticky problems of grammar or layout, and nearly cried from boredom when the work load thinned. The younger editors respected Emily and liked her as an abstract and faceless superior. No one called her Emily, only Miss Fletcher. She had no close women friends, preferring solitude to clusters of chattering females. Before she met Martin, she spent long hours alone in her apartment, smoking and listening to Bach--always Bach.

It had been almost a year since Martin had rung her doorbell, hoping to sell some encyclopedias. Emily had bought a set, and he had asked her to dinner. They became lovers a few dinners later, and a subtle change had slipped over Emily. She had seemed somehow more feminine in those first months, and the planes in her face had softened with love. They were as different in background and nature as

morning from midnight, but Emily had neither noticed nor cared. He was her love, and that was enough. She had watched him with burning eyes, pouring love and poetry from her sad, exiled heart. His silent nature had contented her then, allowing her to speak freely and fully with no fear of rejection. But lately, she had felt a strange restlessness and an almost frantic need for him to respond with words instead of caresses.

At five o'clock, the other editors raced each other to the exit. When the building became silent, Emily pulled a sheet of typewriter paper and a pen from her top drawer. She hunched over her desk, massaging the loose dry flesh of her elbows, and stared at the paper. Finally she wrote "Dear Martin" at the top. She closed her eyes for a moment, then slapped her hand on the middle of the paper, squeezed it into a ball, and savagely threw it on the floor. What do I want to say? she thought. He's changed, I've changed--or maybe it's always been this way and I didn't know it. He won't talk to me. I've got to think, to figure it out.

She rose in disgust and slipped into her coat. As she walked into the hallway, she met the night watchman patrolling the building.

"Working late, Miss Fletcher?"

"Yes, Leon, just tying up some loose ends. Good night.

"Good night, Miss Fletcher."

Since it was late and traffic had eased, Emily got home quickly. She closed the door of the apartment behind her and walked to the stereo. Bach, I need you, she thought. She lifted the stack of records to the top of the turntable. The rich music swelled around her as she walked to the bedroom.

She dropped her clothes on the floor and sat naked on the bed, listening to the music, feeling it surge inside her. Gradually, an awareness of something unfinished began to push at her. She jumped from the bed and ran to turn on the shower. Cramming her hair into an old pink shower cap, she stepped into the tiny stall. The tepid water began to soothe her, calm her thoughts into plans.

"When he comes, I'll just sit down with him and I'll tell him I think maybe we should stop seeing each other, just for a while. He'll ask me why, and I don't know what I'll say then. I'll say . . . I'll say it's just gone wrong somewhere lately or something. Not like in the beginning, it was good then. He understood, he listened. I thought he liked the things I liked, I thought he felt things like I do. But lately, when I ask him something, he laughs or changes the subject. . . ."

Emily realized she was talking out loud. A tiny rueful smile moved on her face as she turned off the shower. She blotted her dripping body and wondered what to wear. It seemed vital to wear something dramatic and sophisticated. She wrapped the towel around her and padded across the orange bedroom carpet to the closet.

Brown jump suit, no. Black, yes, black. Black pants and vest. White silk blouse, gold chain, perfect.

Emily's hand stiffened on the soft black velvet at the jangling ring of the doorbell. She was motionless for a second, then hastily grabbed a raincoat and tiptoed into the living room.

"Who is it?"

There was no answer. Emily sighed and opened the door to Martin, standing big and shapeless in

the doorway. His red face instantly curled in indignation at having to wait and then be greeted by a shower cap and a raincoat.

"Hey, you look pretty funny" he said. He peered around the door at the bare dining table in a corner of the living room. Mild surprise flickered in his eyes as he strode past Emily and threw his coat on the couch. He leaned over the couch and perfunctorily kissed Emily's cheek, still moist from her shower. "I'm hungry. When will supper be ready?"

Emily felt sudden tears hot in her eyes and said in a starched, strained voice, "I'll get dressed and then fix something to eat. Make yourself a drink."

Martin watched her idly until she disappeared behind the bedroom door. He mixed a pitcher of martinis, poured a large one, and wandered to the window overlooking the river. His shiny blue suit stretched and bulged with his body. He held his drink with both hands, fingers spread wide, and wondered what was wrong with Emily. She must be in one of those moods, he thought, puzzling over the complex nature of women. He hoped she wouldn't start asking questions and demanding opinions of him again, pushing at him to do things he didn't understand. Just last week, she had begged him to watch an airplane with her early in the morning. What's the point in getting out of bed to watch some stupid airplane?

Martin was gulping down a third martini when he heard Emily in the kitchen. He turned from the window and asked if she wanted a drink.

"No, Martin," she said formally.

"Hey, what's the matter with you? Can I turn this thing off?"

Emily rattled a few pans and didn't answer. Martin shrugged and turned the switch without removing the records or lifting the arm. The apartment echoed with the ludicrous sound of sliding music.

Emily set a plate of cold chicken and potato salad on the table. They ate uncomfortably, without conversation. As Martin refilled his plate, Emily thought restlessly, why can't I tell him? How can I start? I've got to say something, it's not going right. He knows, and I've got to say something.

"Excuse me, I think I'll fix a drink," she said finally. She hurried to the bar and touched the empty pitcher. "Have you already drunk a pitcherful?"

"Yeah, what's the matter with that?"

"Nothing, nothing, I just asked." Emily pressed her wet hands together, prayer-like. "Martin . . . She halted and began again. "Martin, listen to me. I want to talk to you, about us."

"What about us?"

"I don't know, something's wrong," she stammered. "I think maybe we should stop seeing each other, just for awhile. I need to think some things over, and . . . " Her voice trailed away and she looked at Martin, silently pleading for help.

Martin continued to eat and the slow, rhythmic movement of his fork suddenly infuriated Emily.

"Martin, Martin, listen to me, look at me! What is wrong with you?" She began to shout, her control shattered, her face white and wild and terrible. "Put down that fork and listen to me. Are you deaf or just stupid?"

Emily's last word snapped the taut thread of

Martin's composure. He leaped to his feet, his chair clattering sideways to the floor. "Maybe I am. Maybe that's what's wrong with us. I'm too stupid for you. You act like I'm some kind of criminal just because I don't like to . . . to watch airplanes, for Chris-sake. What difference does it make? I'm sick of you and your books and your crazy music. You can have all the time you want to think things over. I'm getting out of here." Martin flung out of the apartment with a violent slam of the door.

Emily clapped her hands to her mouth and fled to the bedroom. She paced the floor, beating her thighs feverishly with her fists, then collapsed on the bed. Martin's words hung in her ears like the morning fog on the river. Oh, God, what have I done? she thought. He can't leave me, not this way.

Emily lay several minutes as if in shock, then froze at the sound of Martin's lumbering footsteps in the living room. He came back, she thought wildly. The bedroom door opened and she threw an arm up, shielding her eyes from the slit of light in the doorway.

"Emily?"

Emily began to cry in loud dry sobs. Martin stumbled to the bed and sat heavily on the quilted covers. Emily heard his broken voice in the shadows.

"I forgot my coat. I came back. God almighty, Emily, are you all right? I don't understand. I'm . . . Do you want me to stay?"

After a long, still moment, she felt his hand reaching for her. Her thoughts grasped for understanding, for all the reasonable and right denials she had rehearsed in the daylight. Ancient and dull words crashed in her mind, like so much glass breaking. We are shapeless and soulless, she thought, like

pieces of bread to be spread with butter or made into a sandwich or toasted together in a hot silent flame. We have no substance. He clings to me and moves with me and I move in answer with him. Dear God, make me understand. He leaves and comes again, winding me, spinning me, holding me empty against his fullness. What does he feel? What is the something more than this? I hear the river slapping at sanity, the sky is full of laughing mouths, watching us, pointing at us, teeth huge and stretching and hard. But he is here, he touches me. Oh yes, I see, I see. We are wanderers together in the dark of the moon, giving of our emptiness, captured here together in this warm prison. We touch, oh God yes, and we must be touched.

Morning filtered through the curtains, waking Emily and Martin in a blur of yellow sunlight. They lay far apart on the bed, eyes ragged and swollen with sleep.

Emily cleared her throat and said his name softly. She felt his fingers briefly stroke her face, heard his voice, close and gentle.

"Looks like a nice day," he said.

Emily closed her eyes and thought of loneliness and of all the long sad music of the nights ahead, til Martin came again.

THE LIME TASTE OF SPRING

Our adult world begins to recognize the fallacy of that old legend of youth's unalloyed happiness. That is because the adult world forgets how taste can be more bitter in the mouth of youth, as it can be more sweet.

Debbie Starnes feels tragedy and despair close to her on either side. She has tried two deceptions, two ways to make her seem better, more beautiful, than she really is. One deception fails her. The other brings success and surprise. A reader may find this true to the spirit of youth.

Lucile Noell Dula lives in Hillsborough, North Carolina, and teaches high school English at Burlington. She has published verse, fiction, and articles in various periodicals.

THE LIME TASTE OF SPRING

by Lucile Noell Dula

The early spring sunshine had lured most of the students outside, but Debbie Starnes kept her blue eyes centered on her dessert, her thin face serious. Through the cafeteria windows she could hear the laughing voices of her classmates all glad to be outside. She brushed a lock of blonde hair out of her eyes, blinked to keep two tears from rolling down her face, and began to eat her pie. Across from her, Bob Jackson had left his tray, still filled with dirty dishes and empty milk cartons, but she ignored it. Her right hand continued to lift a fork filled with small portions of cherries and pastry. She swallowed each bite with difficulty. Occasionally she stopped eating long enough to take a sip of tea, but it, too, trickled slowly past the knot in her throat.

Debbie's left hand lay in her lap. Just twenty minutes ago Bob had asked her for his class ring, and by now he would have scraped the paraffin off its yellow-gold surface. By now, too, he had probably measured Nancy's finger so that a new layer of wax could be inserted in the ring. Debbie lifted her hand slowly from her lap and gazed at the white circle on her ring finger. It feels light enough to float, she thought, as she pushed her chair back slowly, and, looking above Bob's tray, carried hers to the conveyor belt.

As she left the cafeteria, she looked at the wall clock and quickened her steps. One-thirty--just fourteen minutes of lunch period left, and she still hadn't talked to Becky. It had been such a terrible day, and no one else in the world would understand how she felt. She ran up the last flight of stairs to the third floor and saw Becky Harris waiting across from the girl's restroom. Too breathless to speak, Debbie managed a slight smile and motioned for Becky

to follow her.

The restroom was almost empty, and the girls found a deserted spot near the window. Debbie started to blurt out all that had happened, but her friend's expression stopped her. Becky, her brown eyes wide with disbelief, pointed at Debbie's hair. "What on earth did you put on it?" she demanded.

"Et tu, Brute." Debbie's voice trembled. "You're just like everyone else. Just get out and leave me alone."

As the door closed behind Becky, Debbie felt the unwanted rush of tears, but she could not stop them. In one of the identical mirrors over the lavatories, she faced herself and shuddered. Her blue eyes were red from crying and all of her make-up was gone. Worst of all, though, was her hair. She had meant for it to be a golden blonde like Nancy's, but she had left the color on too long. Now her light brown hair looked brassy. Cheap, Bob had said, and she knew he was right.

The 1:45 bell rang while she was still looking at her hair. With a sob, she daubed her eyes with a damp Kleenex and mechanically rubbed a powder puff over her face. The tardy bell rang while she was putting on lipstick. At 1:50 she slipped quietly into her seat in English 111 and opened her book. Thank goodness I'm near the door, and Miss Clark's busy signing Jim Smithers' absence excuse, she thought. As she fumbled for the page, Bill Johns put out a big finger to show her the place, and she forced a smile.

The literature assignment was Our Town--a beautiful play--but she could not seem to concentrate on it. She looked at the light clouds that glided past the windows, and they began to form pictures. She was floating on one that was a Magic Carpet, while the Eiffel Tower loomed ahead. With a plop she was back at Wilton High School, surrounded by the same old problems. The theme of the prom was "Paris in

the Spring," and she had been painting flats for weeks. They had begun to make an exotic background as she and the other junior art students had painted scenes. Since Bob had told her he was taking Nancy Holmes to the prom, though, all she could see were the drab gray flats that seemed to slide across her mind in a monotonous procession.

She had known Nancy liked Bob since the basketball tournament when he had bounded off the bench and into the game to become a hero. At the Victory Ball the next night, Nancy had got him to dance a fast number with her, and her smiling eyes, made greener by contact lenses, had told him he was wonderful. Now Nancy has him, and I haven't a date to the prom. Debbie bit her lip to keep back the tears as she looked at the white circle on her ringless finger.

Somewhere in the distance she heard a voice calling her name, and she tried to hear the rest of the words, but she couldn't.

"Debbie," the voice repeated. "Don't you know the answer?"

"No, Miss Clark, I'm sorry I don't," she muttered, her face now the same red as her swollen eyelids.

She heard laughter from the class, and someone else answered the question, but she did not hear their words, either. She felt Miss Clark's eyes focused on her face, and she dropped her gaze to her open notebook. Again the teacher's voice droned on until, hours later, the bell finally rang. Debbie sat until her classmates had filed out, their loud voices making her head throb. After the last student had left, she slipped out the back door, her eyes centered on the silver buckles on her blue shoes so that she could avoid the question in Miss Clark's eyes.

One more period and I can go home, she thought. Suddenly she remembered the quarrel with her mother,

and tears again rolled down her cheeks.

"How could you?" Her mother had asked, her eyes on Debbie's hair. "And I've always thought you were so sensible." Then her mother's voice had broken, and Debbie, hurt and angry, had left the kitchen without touching her food.

I'll just stay in my room and not talk to anybody, she vowed, as she entered the art room and began to paint. As she worked, the flats came to life. It was as if the brush and palette and canvas gave her a passport to a new world, where she could actually sit at a sidewalk table on a Paris street and view the passers-by.

She was so engrossed in her painting that she did not know anyone was watching until someone spoke.

"Ever been to Paris?" the voice asked, and she turned to find Bill Johns at her shoulder, his eyes studying the canvas critically.

"No, but going is one of my favorite day dreams." Debbie's voice was wistful. "Have you been?"

"Yes--army families get around, you know." Bill smiled shyly. "But you've evidently done a lot of research to paint this by ear."

"Oh, I've looked at art books and slides, and I've a few post cards. I know you can't <u>really</u> paint something you've never seen, though." She sighed, and her eyes suddenly became sad.

"Well, you've done a good job with your imaginatio You've especially caught the low sky-line, and the way those pale gray stone buildings along the Seine look at twilight."

"Thanks. But if you see anything that needs changing, please tell me. I want this to really look like a Paris scene."

"I'll be glad to, but I haven't any suggestion yet. In fact, you've almost made me homesick for Paris in the spring." Bill smiled.

He went to his own easel then, but his words had given Debbie a little boost. As she watched Bill, she wondered why she had never really looked at him before. He didn't have Bob's broad shoulders and cocksure manner, but when he smiled, his brown eyes made his dark, intelligent face come alive. He'll be a good editor for the Wilton High Clarion next year, she thought, as she turned back to her canvas.

Too soon, however, she heard the buzzer that ended the period, and, with a jolt, she began to get ready to go home. Home--where her parents would sit like statues across the dining room table, their expressionless faces murmuring polite syllables but never really saying anything but words. In the warm sheltered world they shared, they could not know that she stood outside, cold and alone.

Bill was gone when she had gotten her books together, and she left the art building alone. Halfway across the school yard, she saw Bob help Nancy into his Chevvy, and she stopped walking until they drove off. She did not want to watch them, but Nancy's hair held her attention like a magnet. Caught in the breeze, it floated about her face like a gold chiffon scarf.

As she slipped into the house quietly, Debbie heard her mother moving about in the den, but she got to her upstairs room without being seen. She dropped her books on the bed and slowly reached for a notebook. I'll say I have a headache and not even go downstairs, she thought. And I'll get all my homework done for a change.

As she opened her notebook, she glanced at her calendar and groaned. Today was Friday, and she had all weekend to stay in her room. I'll probably never

go out again, she thought. She began to cry, her face in a pillow to drown out the noise.

"Debbie," her mother called through the door. "Please let me in. I've got something to tell you."

"Go away!" Debbie answered. "I've got a headache, and I don't want any dinner."

"I talked to Carol Davis, and she's got some new fall," Mrs. Starnes continued. "You can have one for your birthday if she has anything you like. She wants you in her salon at 7:30 sharp tomorrow morning so she can take you before her nine o'clock appointment. But she said you'd have to be on time."

Debbie unlocked the door, and with her mother's arms around her, finished crying.

It was almost 9:10 Saturday morning when Debbie left the beauty parlor, but she was in no hurry. She wanted to look at all the pretty dresses in the shops. While she looked, she could also see her reflection in the plate glass windows. About her face the fall seemed to float like a golden brown silk kerchief. The laughing blue eyes were larger since Carol had showed her how to apply mascara and eye shadow. Even the new lipstick--designed especially to go with her hair--seemed to add just the right amount of color to her face.

She paused at Kirkland's window, her eyes inspecting the lime green double knit cotton dress on display. That may be just what I need, she thought, as she went up the street to Mack's Pharmacy. Bill Johns was a soda jerker there, and she wanted his reaction to the new Debbie Starnes. Inside, she took a seat near the door and waited for someone to take her order. Bill did not recognize her until she turned to face him, and his expression was all the compliment she needed. His smile was sunshine, and she basked in it.

"I'll have a limeade." She smiled. "With lots of ice."

While Bill fixed the drink, Debbie was conscious of the contrast between his black hair and olive skin and the starched white coat he wore. How handsome he'd look in a dinner jacket, she thought, as she mentally counted off the sixteen days that remained before the prom.

As Bill set the limeade on the table, he slid into the seat across from her.

"I just remembered Dad made some terrific slides when we were in Paris." He spoke softly, watching her closely. "I'd like to show them to you sometime next week when you aren't busy."

"Fine." Debbie looked at the white circle on her finger for the last time and smiled. "Almost anytime will be O. K."

"One group of pictures I particularly want to show you." He grinned. "It shows the city lights reflected in the Seine--and they're almost the color of your hair."

Before Debbie could answer, Bill spotted a customer at the counter and got up quickly.

"We'll talk about it Monday at school. O.K?" he asked.

"O. K." Debbie smiled. "See you Monday."

He could have been a basketball star, too, she thought, as her eyes followed his movements. Instead he had taken a part time job to earn his own spending money--perhaps to go back to Paris someday, she daydreamed between each sip of limeade.

When Debbie left the drug store at 9:40, she felt as if she had lived a life-time in less than three hours. She could still hear Bill's voice saying "Monday at school " and her thoughts kept echoing the words.

As she walked down the street, Debbie held the empty paper cup as if it were a talisman. The lime mixed with ice left her tongue cold, but there was something of springtime in its taste. It was as if a thaw had come and left winter behind.

At Kirkland's she again stopped to look at the dress. I can pay for it out of my allowance, and wear it to school Monday. Oh, I can't wait to tell Becky everything, she thought, as she opened the door to the shop. As she stepped inside, she felt as if she had crossed a threshold. Around the corner lay a new week at school, but it no longer frightened her. Instead, it had taken on the pastel green tint of April in Paris.

ARTIE BASCOM, HERO

Boys dream of rifles. And here the dream comes true for Artie Bascom. But he's wide awake and still on the night side of life.

"Why, son?" is asked of Artie at the very end. The story stops short of answering that question. Perhaps Artie does not know the answer, the whole answer, the whole terrible answer.

Archie Fields is a native of Kentucky. He graduated from the United States Naval Academy and flew for the Navy in World War II. Retiring from the service in 1961, he attended Stanford University, taught for a year, then studied library science at the University of Washington. He is chief of circulation at the Louis Round Wilson Library at the University of North Carolina at Chapel Hill. This is his first published work of fiction.

ARTIE BASCOM, HERO

by Archie Fields

The thin-spread Texas town simmered on its grid of streets under a fierce one-o'clock sun. At the western end of the broad main boulevard, just before it squeezed into a single ribbon and took aim at the flat horizon, a brash new glass and stone-fronted bank reclined on its elbow and stared insolently at the narrow red brick building across the street. The tired old building gazed back, two open windows like vacant eyes above its clouded glass front on which "Bascom's General Merchandise" was lettered in peeling gilt. There was a tiny gleam of reflected light in one dark second floor window. It came from the telescopic sight of a rifle aiming steadily at the front of the bank.

Arthur Bascom lay spread-eagled on his old brass bed drawn up to the window. His angular ten year old frame, just beginning to stretch toward puberty, was spread in the prone shooting position, bare insteps flat against the faded blue bed spread, sharp elbows sinking into the mattress under the weight of the heavy bolt-action rifle. His sun-streaked blonde hair was a ragged thatch over his thin neck and too-large ears and rested on the shiny black tube of the telescopic sight through which he peered.

Gold letters shaded with black glistened in the bright field of the telescope. The luminous disc panned slowly to the right, picking out "Elko City Bank, West Branch," on the smoky glass with shadowy figures moving behind it. Black cross-hairs traversed a random pattern of sandy field stone, sharp-edged in the vertical sun, and paused at double plate glass doors. Lifting slightly, they came to rest with the vertical line on the crack between the doors, the horizontal line exactly at head level, and waited.

Deep inside the bank a pale blur took the shape of a stocky man in a green and white checked sport shirt,

coming toward the entrance. He hesitated, one hand on the door, as if in thought. The black cross hairs clung to his frowning face; Arthur's thin finger tightened on the trigger as the man pushed through the door . . . Now! The trigger made a tiny, final movement; the firing pin fell with a metallic click; the stocky figure disappeared from the scope which remained stationary, frozen, as Arthur memorized the picture at the instant of firing. It would have been a clean hit, just above the left eye.

"Artie, are you all right?" It was his mother calling from the foot of the stairs. He answered reluctantly, irked by her implied mistrust:

"Yes, Ma."

"Have you eaten your lunch yet?"

"No, Ma," wearily.

"There's lunch meat and fruit salad in the ice box. Make yourself a sandwich. I'm tending the store while dad is out."

Actually, he thought, she didn't come up because it was cooler down there in the lofty room with its plastic and paper box smells.

"Be sure and drink some milk!" Her voice faded as she moved away.

Artie suddenly realized that he was hungry; sliding off the bed, he cradled the rifle in his left arm, scooped up five brass cartridges, and walked down a narrow carpeted hallway, past the banistered stair well, and into an echoing white kitchen with a metal table and three chromed chairs in front of its single window.

High board fences closely flanked the old building and ran straight back to a dusty alley. He could see rust streaks on the metal roof of a long shed built

against the fence on the left. This, he knew, covered bags of feed, cement, and other heavy materials which were brought in and carried out through a long wire gate at the rear. The gate was pulled back against the weathered board fence now, but it was always locked with a chain and padlock at night. Artie felt superior as he looked down on the enclosed yard. It reminded him of a prison compound. . . . The board fence grew into high stone walls. Figures in shapeless gray uniforms milled slowly. A cluster was forming against the wall at the far end.

"All right, you men, keep moving!" It was guard Bascom's voice on the bull horn. Scowling faces looked up at him. "Let's go, down there at the end!" They were sullen today. Something was brewing. Bascom was tense but unafraid . . .

That wire gate. It wasn't much good, really. Artie tilted the cold bottle and studied the gate while sweet liquid sparkled in his mouth. Anyone with bolt cutters could just snip that chain and walk in. It could have happened the night his parents went to Houston for a reunion of his dad's old army division and left him alone. Stone walls dissolved and the yard was empty again as a picture formed in his mind . . .

Something woke Artie up--it must have been instinct, because he was a heavy sleeper. He went straight to the back window and looked down on a truck sitting in the yard. It was dark, but the flat top of the van reflected faint starlight and he could dimly see two figures hoisting heavy things into the back of the truck. He opened his mouth to yell at them but--no--they would jump into their truck and get away. He thought about calling the sheriff, but just then they started to close the truck doors. There was no time to waste; Artie ran to his bedroom, snatched the rifle from its rack--he had already loaded it in case something happened--and ran back to the window just as the truck was moving toward the gate with only its parking lights on. Quickly he threw a shell into the chamber, planted his elbows on the table, and aimed. For a moment he

could only see the back of the truck, then it started to turn to the left in the alley and a dim outline of the cab appeared. He couldn't see the cross hairs but from long practice he centered the scope automatically. No time to aim; he just snapped one off at the cab window. The truck swerved at the crack of the rifle, crashed into the fence, and stopped.

Later, on the T.V. news program, they asked him about that shot: whether it wasn't a fluke. He admitted that it was a lucky shot; not just hitting the driver--he was aiming for the driver--but also hitting the other man in the leg with the same shot . . .

Artie rolled this around on his mind for a moment. Somehow it didn't taste right. Perhaps the other man jumped out and ran down the alley but the sheriff got him later. Artie warmed to the idea. He could see the swarthy man's mouth fall open when Artie walked into the courtroom. "That kid!" he exclaimed. "You mean he's the crack shot who hit Cisco in the dark?"

Becky Foster was sitting between her parents on the front bench. Her soft brown eyes followed him but she blushed and dropped her lashes when Artie glanced at her. He smiled understandingly.

"That's Artie Bascom," the sheriff was saying proudly. "He's a hero around here . . ."

Artie crunched sweet frozen cookies and gazed out the window. His pale blue eyes wore an introspective glaze. It was a good feeling--sort of like being a God, or Batman. Grown-ups are so dumb; well, not actually--they are smart about some things like driving cars and making money and inventing space ships--but they don't know that kids are smarter than they are, sometimes; and Ma worried because he stayed in his room so much. It was fun to think about things and play with the guns. It was fun just to press the smooth deadly shells into the magazine one by one and then throw them out with fast strokes of the bolt . . . Artie's vacant eyes suddenly came alive. He snatched

up the rifle, jerked open the bolt, and stuffed shells into the magazine, digging them out of his right pocket. Slamming the bolt shut, he crouched on the left side of the open window. Little men in black pajamas and floppy hats were sneaking along the alley--a V.C. suicide squad! Sergeant Bascom of the Green Berets aimed down from the window, standing back in the shadows. I'll pick off the squad leader first, he thought, and then my men will surround them . . .

Artie could still hear hoarse shouts and rattling machine gun fire as he sat down again and laid the polished rifle on the kitchen table. Pa liked guns. He had brought a clumsy Chinese Mauser back from the Korean War. That was a long time ago and he had gotten the beautiful .308 Winchester for deer hunting since then. It took a lot of begging before he would let Artie keep them in his room. Ma worried, but Pa said there wouldn't be any danger as long as he kept the ammunition locked up. He didn't know that Artie had snitched some shells from his hunting jacket. A gun without bullets is just a toy.

The .308 was Artie's favorite. It was sleek, powerful. With that telescopic sight he could hit anything. He could smash something a mile away with just a little squeeze of the trigger.

Artie picked up the rifle again and aimed it over the roof tops. A white gabled house rose above low trees two blocks away; Becky Foster's house. The window on the right was her bedroom. How many times he had watched and waited to see her sweetly oval face and shining brown hair . . . It was best at night when the room glowed like an aquarium in the magnified field of the telescope. Sometimes he glimpsed her passing through the bedroom door in tantalizingly thin pajamas. Once, with pounding heart, he watched her dancing nude: brief sights of her slim, sun-browned body, white-banded across breast and hips, swaying to unheard music. If only she knew! Maybe she would dance just for him. But she treated him just like the other boys at school. It made him angry; he wanted to

hit her, make her notice him . . .

But now the window was empty. Artie knew that the gun was still loaded. He glanced at the plunger on the trigger guard. It was on "safe": pushed in, no red showing. He stood up and walked back down the hall to his room, carrying the rifle with both hands.

Artie flopped on his bed, sluggish with food and heat, and gazed at the bank across the street. It was nearly closing time. If somebody was going to rob the bank, he thought, they would probably do it about this time of the day. They would hang around inside and then when all the customers were out they would pull a gun and hold it up. He had often pictured it: the big car pulling up in front, a man jumping out and hurrying to the door which is opened from the inside, another man waiting at the wheel of the car with the motor running. Moments later a man dashes out carrying two heavy bags while the other man backs out, holding a gun on the people inside. In a moment they will jump into the car and roar away, but--Artie Bascom is on guard in his room. Just as the robbers jump into the car a shot rings out; the driver slumps over the wheel. Coolly Artie waits. There is a commotion inside the car. They pull the driver out of the way and one man jumps out to get behind the wheel. Just as he opens the front car door another shot cracks; he slumps to the pavement, clinging to the door handle. At the same instant the third man jumps out and runs for the corner of the bank. Quickly Artie throws another shell into the chamber and follows the running figure. The cross hairs touch him just as he reaches the corner--a third whip-like crack--the fleeing man sprawls and his pistol slides along the sidewalk.

When the sheriff arrives there are three wounded robbers waiting to be arrested. Artie walks out to meet him with the rifle in the crook of his arm. Already a crowd has collected. Becky . . . The pleasant image faded as sudden activity across the street pushed into Artie's awareness. His eyes focused on a long black car just pulling up in front of the bank. He

heard tires squeal as it jerked to a stop. A man in a white shirt with rolled up sleeves jumped out and ran roward the bank entrance; he was carrying a satchel in one hand and something stubby and polished in the other hand. Artie stared unbelievingly. It was as if he were watching a movie for the second time and he was watching himself on the screen. He moved mechanically: shifted his body, raised the rifle, fitted his cheek to the smooth curve of the stock. The front doors of the bank stood out brightly in the eye of the scope.

Artie waited numbly. Suddenly the man in the white shirt broke out of the shadows and pushed through the doors. He was carrying the satchel and his face was strained as he ran toward the black car. There was a sudden commotion at the bank entrance; another man burst out of the doors, carrying something short and shining in his hand. He was waving and calling as he ran toward the car. Artie watched the cross hairs slide from the bank door to the front window of the car, moving by their own volition. The driver was leaning to the right and looking into the back seat; suddenly he straightened up--now! Artie moved quickly and surely: safety off; center the cross hairs; squeeze the trigger--he was shocked by the blast. His ears rang and his shoulder ached as he gazed in confusion. The black car lurched and stopped against the curb. Nothing happened for a long moment and then a back door opened; the white-shirted man ducked out and stood up, looking around uncertainly. He walked around the car to the left front window, touched the shoulder of the slumped driver, and then raised both hands in a helpless gesture. The car horn blew insanely under the weight of the inert driver; something was terribly wrong . . .

"Artie! Artie!" His mother was screaming his name as she ran up the stairs.

She was sobbing and clutching him in her arms as heavy feet clattered up the stairs. Artie was huddled with his eyes shut; he felt weak, helpless. He wanted to shrink, become little, like a baby . . . Voices

were babbling, some inside the room, some in the hall:

"It was the driver," someone jabbered. "He's dead."

"The shot came from in there!"

"Why did you do it, son?" his mother moaned.

"Mr. Rinaldi was hurrying to catch a plane . . ."

"It's Artie Bascom--he's in there!"

". . . forgot his check writer. I ran after him with the check writer . . ."

"Why did you do it, son?"

"May we come in, Mrs. Bascom?"

"Why, son?"

LAST CALL

When a marriage breaks up, both partners always fail. If either learns something from the failure, the loss is not a total loss.

While something like this goes on, a young woman makes up her mind, changes it, changes it again. The story turns around an important little object, what might be called a hand prop in the theater. It becomes symbolic, which is not to say that it ceases to be real.

At the end, Alex seems to be on her way somewhere else, even if she hasn't yet found time to see where.

Dawn M. Leland was born in Connecticut. While she was still a baby, her family brought her to Southern Pines, North Carolina. In 1968 she graduated from Elon College, where she published both verse and art work in Colonnades. She is an artist-illustrator for the Department of Environmental Sciences at the University of North Carolina at Chapel. She was the youngest member of the Creative Writing Class in the Evening College this spring. This is her first published work of fiction.

LAST CALL
by Dawn M. Leland

All morning long, Alexandra Burton McKay scurried from one class to the next trying to organize the rest of the day in her mind. The mantle of spring ruffled the air distractingly. Earth-scented breezes teased her nostrils and wove through her waist-length straight brown hair. Her apple-green eyes were wide and calm.

Willow trees dragged their tentacles over the young grass. The gentle trees grew, unplanned, all over the campus. They feathered the brick walls and left furry droppings on the sidewalks. Alex almost purred in the warm air.

Should she take a walk? No, two meetings for graduating seniors that afternoon. Term paper research. Art project. The end was finally in sight, but she was unsure of herself beyond that. Getting away from home. Teaching art in the fall at that school in Virginia. Contract signed. Do some writing. Then Europe? But this summer . . . what? Go away to think. Beach. Summer job. Think and relax. Go inside Alex and dig for hidden treasure. Since she'd left Jake she'd found a few--proved him wrong. She knew she had great things inside somewhere. There was a life inside waiting to be born--but what?

At twelve-thirty, as her last class ended, she remembered that one meeting was at twelve-forty-five. No time for lunch, but just enough to check the morning mail. Maybe a note from her parents. Encouragement and the usual gripes. But things <u>had</u> been better at home without Jake. News from her lawyer? Soon it would be finished for good. Jake McKay's ghost had grown fainter as she regained the part of herself she had lost to him, but he still lurked in her mind behind every thought, although she hadn't seen him in seven months.

Alex plowed through the noon mob to a place where

she could see into her mailbox. A thin white envelope tilted against one wall. Close enough finally, she fumbled with the combination until it opened. The letter was post-marked Baltimore and the familiar irregular scrawl was Jake's. A sick, heavy feeling weighed her throat. After all this time. Why couldn't he leave her alone? Seven months of nothing and now this. An impulse cried in panic for her to throw it away without opening it, but she couldn't. She stared down at the handwriting.

Finally she jabbed a fingernail under one corner and split open the envelope. The letter was scribbled on paper ripped from a notebook, dated March 23, two days earlier. Jake hadn't written in all those months. Why now? Called twice. First time she'd talked only of the divorce and that coldly. Second time she hadn't bothered to go to the phone. Might have been different if he'd ever tried to explain or be honest with her. A little late for that now. For the first few months she'd waited subconsciously for his voice to boom out from somewhere in criticism or ridicule. With every move she had waited for that long, broad hand to fall on her shoulder. Then he began fading away. And now . . . Would she be able to shove him away? She couldn't give in after all this time . . . could she? No. Not again. She'd found a new Alex. Too much to give up.

Alex widened her heavy lashed eyes as if to focus on the words. A thick mixture of curiosity and dread clutched at her chest despite her new-found confidence. She read:

> Dear Alex,
>
> You're probably surprised at the postmark, but I'm living here now. Couldn't face going back to U.M. I'm into something that will be pretty good once it gets going--not like those other times. It will take three or four months though. Remember Jackie from U.M.? Well, he's started a band and asked me to manage it. It's great. We're really

going places!

I've been thinking of you a lot lately. I guess I don't really want to see it over with, even though the divorce is almost final. I guess a lot of things were my fault too, but I think some things could be worked out. I need you with me as I'm getting started. I hate being alone and broke. I was wondering if you would send me your diamond. After all, you always said you never really wanted it, and I need the money. Please think things over. I'm coming down Friday.

I still love you.
Jake.

Tomorrow was Friday. Weatherman said rain, and now this to go along with it. Old heartaches coming back to rejuvenate themselves inside. Trying to knock something out from under her. She wouldn't let it happen. She'd tried too hard these past few months to get her head straight now that the mess was over.

Needs me? After all this time he decides he needs me? Really? Out "finding himself" for the past seven months? Bull! Letting the divorce go through! But was he all right? What if he did need her? Maybe . . . No. The diamond. He needs that shining token of his everlasting love and devotion. Crouched in the velvet darkness of her jewelry box. Tried to give it back to him once and he'd refused. Said it was hers forever. Its existence was an ugly scar on her new life. A reminder? Why bother? That phoney bastard. What a damn production just to get something out of her. A phoney to the end. He just couldn't stop playing the game.

Tomorrow, what? Hide. Climb one of those willows and drop rocks on his head when he walked by. Rocks to match the ones inside. Alex giggled at her own bad joke. No. Nothing silly. She'd see him. He still

fascinated her after all this time, but at last she knew the difference between that and love. Cocky bastard. For so long she'd called it self-assurance. That wise-ass grin that always crept across his face when he'd won out. Those sloe, murky eyes that dug into anyone they surveyed. No more hypnotism, Alex. No more grovelling. Too many months spent thinking and waking up. Couldn't let it all go to waste now. No more childish idols. The obsession was gone. A mistake to forget. She'd kicked herself around enough for her stupidity until she realized she had to live with herself. When the so-called love stormed out the objectivity slunk in and turned on all the lights. She'd see him. And this time she'd win.

Friday afternoon Alex slouched in front of an easel splashing reds and blacks and purples onto a canvas. The acrylic hardened quickly into determined lumps in the spots where it landed thickest. Alex had forgotten the place and the day. She had settled into a firm solitude that not even Jake's worst mood could destroy. Steady drizzle outside lulled her into thought.

After a long time her island was invaded as someone banged into the art room. Alex jerked around suddenly aware of where she was; then remembering Jake she watched, half-expecting to see his steeple-figure at the door of her stronghold. But it was one of the art instructors whom she knew vaguely, a scant, hunched man who was perpetually smiling.

"Hello there, Miss Burton. My, that's a bold-looking piece you're doing. A project?" Professor Warren beamed, his glasses sliding down his gaunt nose.

"No, just something I felt like doing." Sometimes she wanted to laugh at his affected manners but she felt he was sincere and didn't realize there was anything odd about himself. He began bustling around with the supplies he had brought in, humming to himself.

Alex looked out at the sky. It was grayer than

before. A foreboding. For Jake maybe, not her. The thought made her smile to herself. What time was it? She hadn't told anyone where she'd be.

"Do you have the time?" she blurted.

"Why, yes," the little man fluttered, and fumbled at his coat sleeve to look at his wristwatch.

"Four-thirty-five, Miss Burton," he chirped.

"Oh, God, I've got to go." Alex doused her brushes in a jar of water and screwed the tops on the tubes of paint, then hurriedly scooped all of it into her cubbyhole.

"Thanks," she murmured and scrambled out, down the stairs to the main floor.

Outside, the rain was now a fine mist. The sky loomed over her as if it were a giant, gray mushroom. Alex spotted puddles all along the walk and quickly stepped out of her low-heeled shoes. She shoved them into the ample, pendulous pockets of her loose green jumper and dashed along the sidewalk toward the dormitory, finally hopping off to scamper the rest of the way on the crisp, wet grass.

Clean clothes, brushed hair. Clothes to feel bold in. Confident. Not too much. Couldn't let him think she still cared.

She shoved open the heavy dormitory door and ran two steps at a time to the second floor. She opened the door expecting to see her blonde, freckled roommate but Janis wasn't there. Just as Alex started to pull the jumper over her head the loudspeaker in the hall grated the air, calling her name.

"Alex Burton, you have a visitor."

"Okay," she snapped, "Oh hell," she muttered to herself. Damn him. She glanced around at the clothes

she'd left lying here and there. Oh hell with it. She turned to the mirror, snatched up a brush, and dragged it through her damp hair. Her face had good clear coloring from the sun she'd gotten two days before. She wouldn't bother with make-up. Alex marched to the door but stopped as her left hand touched the doorknob.

The ring.

Alex flounced back to her dresser and flipped open the lid of the jewelry box. Her long fingers fished around at the back and then slid out with the silver band, its tiny stone glittering.

Ring around the rosey, I'll shove it up his nosey. Alex laughed out loud and dropped it into her pocket. She turned and sauntered out and down the flight of steps to the visitors' lounge, a long, yellow room full of heavy, comfortable old furniture. Fifteen or twenty people sat or wandered about.

Alex didn't see Jake at first. Then he strode toward her, a grin curving his lips. His red-black hair straggled over his ears, his face was untouched by the sun, his dark eyes were tired but alert.

Repulsion seeped into the corners of her mind. Was this the fascinating man she'd married once? Frayed green slacks bagged on his lean body, several pounds lighter, she noticed. Jake's eyes remained fixed on hers even as she examined him. His usual trick, she thought, to make people nervous. She had learned it from him.

"Hello, Jake." She would watch him, speak carefully back him slowly into a corner. He'd try to intimidate her when he didn't win at first, but she was ready.

"Hi, Alex, you look nice." There was no sarcasm in his voice.

The Mona Lisa smile, uncharted and secret, curved

subtly on Alex's face. She waited for his next words without thanks.

"How have you been?" Jake asked as if they were old buddies.

"Just fine." Alex kept her eyes levelled on his.

"I guess you're graduating then. What are you going to do?"

"Teach." Her words were casual, simply answers.

They stood facing each other at one end of the room. Jake shifted from one foot to the other, his hands hooked in his pockets. He observed her, waiting for explanation. Finally he tried again.

"Have you had supper yet?" Patronizing.

"Yes," she lied, "I just got back." She'd starve before she'd take anything else from him. Ironic since he still wanted something from her.

"Go with me, then. Haven't had a thing since eleven this morning." He raised his hand to guide her towards the door but she pretended not to notice and moved away. He dropped his arm to his side and followed her.

Alex longed dully for him to go. All she had lacked was his very presence to prove to herself that there was no feeling left. There he was, and it was true. She just wished he'd fade away.

"I thumbed down so we'll have to go some place nearby," he added.

Alex still didn't speak. She waited for his next efforts before he finally got around to asking for the ring. And she would wait. She would until he said the words. She wouldn't spare him that.

"Alex, you got my letter?"

"Yes." It was coming.

"I know I should have come before but I was trying to get along without you. I guess it just took me this long to realize I need you."

It made her ache to hear this. She almost wanted to believe him . . . You need the ring now, you mean, you sorry bastard. Why not just come right out and say it? Alex knew well his practiced tone of sincerity, though in the past she'd never recognized it as such. She turned away from him so he wouldn't see her knowing look. They walked almost stiffly out of the building. He was quiet as though he waited for her agreement. Shen she made no reply, he went on.

"Let's go to Murphy's. It's closest." He paused. "It's nice to be back here. This place is really great in the spring."

Stupid phoney. Making silly conversation. Damn games. Murphy's two blocks away and it would take him at least a half hour to eat. Probably more time to build up to asking for the ring. Oh why couldn't he just go away.

The brief walk stretched into long minutes for Alex. Jake's conversation was boring. Great expectations for that band. Same old jive he had always made himself believe about every half-witted project he'd ever gotten involved in. Alex tuned him out until his words fell like the splatter of rain on the roof. In her mind she finished the painting, planned each streak, each lump . . .

A skinny boy with large freckles shoved open the screen door of Murphy's just as Jake reached for the handle. They each wavered apologetically and Jake pulled at the door. The restaurant was nearly full but Alex and Jake sat down at a table loaded with somebody's dirty dishes. A fat waitress in a yellowing uniform cleared the table, took Jake's order and left them fumbling with their silverware.

Jake finally spoke, "Alex, don't you think we can work things out between us? I mean, you were just getting on my nerves before. Too many things I wanted to do. Baby, I loved you but I just couldn't take you. We don't have to get married again--maybe just see each other . . . You'll be working soon and you'll have the money to travel . . .

"No." For the first time Alex let her face go cold and the word came out flat and final. She had heard just enough to know that her working was another criterion for his wanting her back. Insurance.

Jake's cocky expression began to waver as Alex held her gaze. She felt triumph welling up inside her. He averted his eyes to the table and then looked back into her face, waiting for her to falter.

"I don't believe you," he gasped dramatically.

Alex pursed her lips.

"That's too bad. It's been seven months, Jake, and I've done a lot of thinking. I'm doing better than ever without you."

"Now if you think I'm just saying this because I want the diamond--Alex, I think you've misunderstood a lot of things . . . "

"You're goddamn right I think that! I <u>know</u> that! Things, things, things," she mocked. "Things like the diamond. Bull! It's you who has misunderstood. I said <u>no</u> and I thought that was very clear."

Jake leaned back, trying to be casual. Patronizing --as if this were simply a childish whim of hers.

"Oh come on, Alex . . . "

Alex was leaning forward, unflinching, staring at him, her lips hard.

Jake was coming unhinged, she thought. He propped up his elbows and clasped his hands together. His face grew more serious.

"What can I do, Alex?"

Her words sliced the air. "Go away. I don't want you any more."

Her hand slid into her pocket.

"I don't want this any more, either."

She tossed the ring onto the table and Jake's hand shot out pawlike to catch it.

Holding her cold, feline stare, Alex shoved back her chair and stood up. Then she turned away from him and strode swiftly out of the restaurant.

GOODBY, SHIRLEY

With such friends, who needs enemies? That's a cliché, but sometimes we groan it aloud, as though we'd invented it for the specific occasion.

This story reflects the playwriting experience of its author. She sets the stage and brings on the characters like very competent performers, most of them pure poison, and lets them infuriate each other. The worst of many things you can say of Shirley is that she is wholly unaware of how supremely unpleasant she is. She would deny with tears that she constantly cuts and guts you with a dull, dull knife. As for the boy and girl here brought on stage, just as they prepare to grow up into two of the most baleful young people in a deservedly perishing civilization, they are as beautiful and well-bred and brilliant and ruthless as Satan's own little grandchildren. Unlike Shirley, they know what they're doing every minute, and they glory in it.

Texas-born Emily Selden graduated from the University of Texas and studied at the University of North Carolina at Chapel Hill, where her husband was chairman of the Department of Dramatic Arts. Her play The Outsider, about Florida sponge fishers, was produced by the Carolina Playmakers. This is her first published work of fiction.

GOODBY, SHIRLEY
by Emily Selden

"Hello-o," called a cheery voice from the doorway of our beach cottage. Mother groaned and I took a quick sip of scalding hot coffee as Beth, my six year old, ran to me, caroling,

"Mommy, it's Shirley."

And of course it was. Shirley the ubiquitous, Shirley the garrulous. Shirley who came in the morning with coffee, after lunch with iced tea, in the afternoon with cokes, at night with Cuba Libres and the play she was writing. God, how I wished I'd never see that beautiful blonde divorcée nor hear that lilting hello again.

Nor her children, Pamela and Jennifer, aged seven and five. They usually came with Shirley. And though Beth liked them, and Joe, my three-and-a-half tolerated them, Mother and I could hardly stand them. Pamela and Jennifer never talked; they shouted. They never walked; they ran. We could shoo the children outdoors to play, but Shirley smilingly remained, ignoring our attempted rebuffs.

"Anne must stop grieving over her husband," I'd heard her confide to Mother in a carrying whisper one day. "After all, he's been dead for almost three years. Anne needs to make a new life for herself."

"But she is," Mother had protested. "She's teaching at State College. And she's writing a book on the history of theatrical costumes."

Trying to write one, I'd said to myself resentfully, as Shirley's penetrating whisper kept coming between me and my thoughts.

"Burying herself in her work," Shirley was saying. "That's not the answer. She needs to see people, get

a new slant on life." Her voice became evangelical. "I feel I've been sent here to help."

Shirley's eyes had been glowing that day as she'd come inside to hover over me as I tried to type. They were glowing this morning as she emptied Mother's and my cups in the sink and refilled them with coffee from her thermos bottle.

"You'll love this coffee," she said. "It's a special blend--just a soupcon of chicory. I ordered it from New Orleans. Isn't it great?" And before Mother or I could answer, prattled on. "It's the kind that Buddy always serves. You'd adore Buddy--he has the most marvelous parties. Not just big ones like that masquerade ball. Small intimate gatherings. Buddy is a wonderful host. And such a charming little gnome. Like you, Anne."

I smiled wryly. I'm small and have a monkey face but I'd never been called a gnome before. Nor told that I looked like Truman Capote--he was Buddy to Shir and a very dear friend, according to her. Another dea friend had been Ernest Hemingway. Papa, naturally. Shirley always arched her eyebrows and drew down one corner of her mouth when she mentioned Hemingway. "Pa was so virile," she'd say. Our cue to believe that sh and Papa had been very close friends.

As had she and Pablo. Picasso, of course. "Pabl taught me as much about life as about painting," she often remarked, with a gleam in her eye. Which couldn' be very much, I was frequently tempted to say, judging from the way you paint. But of course I didn't. Mothe had brought me up to be polite. We were both too polit that was our trouble. So now we nodded when Shirley asked us how we liked the coffee. This time she waited for a reply.

"It's really different," Mother managed to say. Mother is truthful as well as polite. Neither of us likes the taste of chicory.

"Just what I needed to wake me up." I bent the truth to serve my ends. "Now I can work."

Determinedly I went to my typewriter which I kept set up on a card table in the living room. I opened the books I was using for reference, took out my pile of notes, reread what I'd written the day before, and began to type. I had to get the manuscript to my publishers by September. I needed the money. Bill hadn't been able to leave me much. He'd just begun to make good as an architect when he'd toppled from the roof of a building he was inspecting. He'd been killed instantly.

Oh, Bill, I thought. My eyes blurred, but I continued to type blindly as Shirley chattered away in the kitchen and Jennifer and Pamela chased screaming after Beth, knocking over Joe's blocks as they ran, at which Joe set up a howl. I quieted Joe, gave him his favorite dump truck to play with, then sternly told all the children they'd have to play outdoors--and quietly.

"Shirley and I will look after them," Mother said. She took Shirley's arm. "Truman Capote sounds absolutely fascinating," she said, as she led Shirley out the door.

After they'd left, I read over what I'd been typing. It made no sense. After a few sentences about the costumes of Molière's company, I'd written Bill Bill Bill. And then--DAMN YOU SHIRLEY DAMN DAMN DAMN.

The telephone rang as I yanked the paper from my typewriter. Few people knew I was here. It was almost bound to be my sister Helen. And I bet I knew why she was calling.

I was right on both counts. It was Helen and she did want Mother and me to keep her twins for a while. Because Helen didn't know how to manage children, and in addition to Peter and Claire, her eleven year old twins, she had three younger children, besides a baby due any day now.

"We'd love to have the twins," I said. "When

are they coming?" I almost groaned when she asked if day after tomorrow would be too soon and would I mind if the twins brought their Irish Setter, Lady, with them. Helen didn't know how to manage dogs, either.

"Fine. The more the merrier," I contrived to lie cheerfully. I smiled somewhat grimly as she thank me profusely and said that if the baby were a girl, they'd name her after me but did I mind if they called her Nancy.

I really groaned as I hung up the 'phone. I love the twins--they were beautiful children, with my siste big blue eyes and blond curly hair (poor Beth and Joe had inherited my pert brown face) and had charming manners and precocious intellects--but they were also little devils. They weren't noisy brats like Pamela and Jennifer, but their fertile minds could hatch up more mischief in a minute than Pam and Jennifer could think up in a month.

Gradually my face relaxed. I grinned. Maybe the twins are the answer, I thought. With their devilish ingenuity, they should be more than a match for Shirley and her ubiquitousness.

I began to type briskly. I didn't look up when Mother and Shirley came back inside; Shirley talked on but I didn't hear a word she said. Even before they came, the twins were serving as a buffer between me and Shirley. I got lots of work done that day and the next.

And then the twins arrived. Two minutes later, Lady, who almost never barks, was barking madly at Beth's goldfish; Peter, in trying to move the bowl, spilled water and fish all over the floor; Lady slurpe up some of the water and one of the fish; Claire kept trying to get it out of her mouth; Joe, who was usuall in awe of his older sister, picked up another goldfish and put it down Beth's back; Beth, normally the most placid of children, shrieked as she jumped up and down,

and Mother got a fit of the hiccoughs. The twins had arrived.

Just then, "Hello," a familiar voice called from the doorway.

"Come in," I said with real cordiality. Keep it up, Peter and Claire, I thought. Do your damndest.

But the twins behaved like angels. Peter rescued all the fish, except the one that Lady had swallowed, and put them into the bowl which Claire had refilled. Then Claire bobbed a curtsey and Peter shook Shirley's hand as I introduced them. Shirley was charmed. I was not. I scowled as she exclaimed, "What adorable children." She beamed at them. "Call me Shirley," she said. "Everybody does."

The twins opened their eyes wide and smiled at her engagingly. "Thank you, Shirley," they murmured.

How angelic they looked, the little devils, with their spun gold curls and their big blue eyes. Claire, in particular, looked as though she'd just dropped from heaven, bringing part of it with her--her crisp, summer frock was heavenly blue like her eyes. Peter managed to look masculine and nautical as well as angelic in his blue blazer and white, sharply creased slacks. As usual, the twins were immaculate. They were as neat as cats. Peter could roll in the dirt, as a cat does, but a few minutes later, like a cat, he would look clean and well groomed again.

I wished Joe had that knack. When he rolled in the dirt, he got filthy. And stayed filthy. I smiled fondly. Joe and Beth might look like grubby little imps most of the time, but they were seldom full of the devil. Whereas their cousins--I frowned and shook my head. The rascals were still behaving perfectly.

"Of course you can paint our pictures," Claire was saying.

And Peter was bowing to Shirley in a courtly way. "We'd be honored."

I mentally blasted the twins as I asked Shirley if she'd like some lemonade for a change. She nodded and Peter dragged up our only rocking chair for her to sit in. I started to suggest a straight chair but was glad I hadn't when I saw Shirley trying to drink her lemonade as her chair continually rocked, although she herself never rocked it. I never caught Peter rocking it either, although he'd settled himself companionably close to Shirley. His blue eyes were guileless as the met mine; his smile cherubic as he moved still closer to Shirley. Her chair began to rock faster.

Mother winked at me, then smiled encouragingly at Peter. She shared my hopes about the twins. But except for the mysteriously rocking chair, there was no evidence of any deviltry.

Shirley was enchanted. She stayed and stayed. Finally I asked where her children were.

"Oh, this is their day with their father--my ex-husband," she said brightly. "So I'm completely free I thought we'd have a little snack later this afternoon and a picnic supper on the beach tonight. I've fixed enough food for us all. We'll have a real holiday."

"Not me," I said, ungraciously. I glared at the twins as Peter lighted Shirley's cigarette and Claire scurried to fetch her an ashtray. I went to my typewriter. I <u>had</u> to finish that book on costumes, Shirley or no Shirley.

I began to type but Shirley's light chatter kept pattering at my eardrums. She was telling a story that Isak Dinesen (Baroness Blixen, you know) had told Papa and that Papa had repeated to Shirley. It was a funny story but slightly risqué. The twins gurgled delighted as I viciously pecked away at my typewriter. Angrily, I threw the partly written sheet away, then picked up my typewriter ostentatiously.

"Isn't it too hot in the bedroom to type," Mother asked pointedly as I stalked from the living room.

"It is hot," I said. But the three blonds ignored me. Claire smoothed out her full skirt and seated herself on the floor at Shirley's feet. Poor Beth and Joe had dropped off to sleep, their heads on Lady, who was also sleeping.

I banged the door behind me and began to type. The bedroom was as hot as an oven. With the door closed, there was no cross ventilation. I wrote for hours, anyway.

When Shirley called to tell me that the picnic supper was already spread out on the beach, I gave up. And when later she fixed Cuba Libres for herself and me and poured cokes for Mother and the twins, I accepted my drink numbly. I sat quietly as she began to read her interminable second act--I was beat. I closed my eyes and let the words flow over me. Long ago, I'd given up on trying to make sense of her play. But Peter and Claire hung on every word. I could have killed them.

For a whole week, Shirley and the twins were together almost constantly. At her house part of the time, thank God. Because she'd begun painting their picture and I'd absolutely refused to let her paint here. But Pamela and Jennifer continued to come over and they shrieked and galloped more boisterously every day.

Then I noticed a peculiar thing. Peter and Claire would exchange signals every time Shirley came. They kept count of every mention of Papa and Pablo and Buddy. Each night, after Shirley had left, they mimicked her every word and gesture. I began to feel better.

"How is your book coming?" Peter asked me one day.

"Slowly," I groaned.

"It's hard for Anne to write in the midst of so much noise and confusion," Mother said.

The twins exchanged a meaningful look. Peter patted me on the back in a fatherly fashion. "Brace up, Auntie Anne," he said.

That night Shirley came over in a state of high excitement. She'd finished her second act. Since it was such a special occasion, she brought two bottles of champagne.

"The last scene is great," she bubbled. "A real cliff hanger. And new and different. It will get you away from those musty old costumes, Anne." She poured out some champagne. "Come on, drink up."

I'm not overly fond of rum (Bill and I had alway drunk Scotch) but I like champagne. So does Mother. We smiled as we accepted our drinks. Than a tearful voice spoke. I could hardly recognize it as Claire's.

"But Shirley, you said you'd take us for a walk on the beach tonight."

"And point out the different constellations," Peter said, manfully holding back his tears.

"There's supposed to be a comet tonight--just abo now," Claire put in. "It can be seen only every fifty years."

"And then for only thirty minutes," Peter added.

"All right." Shirley gave in gracefully. "We'll take that walk, since I said we would. And maybe we'll see that comet. But in just thirty minutes, back we come." She drained her glass, took Peter and Claire by the hand, and the three beautiful blonds went out together. Lady followed them, wagging her tail.

The quiet was heavenly. Beth and Joe had gone

to bed an hour ago; Mother and I had the living room to ourselves. I looked at Mother.

"Since it's such a special occasion," I said, "Let's celebrate." I held up my glass. "A toast."

Mother made a face. "To Shirley's second act?"

"To peace and quiet," I said.

Mother smiled. "Gather ye rosebuds while ye may," she murmured, then, dreamily, began to sip her champagne.

We were both in a pleasant haze when Shirley and the twins returned. One of the bottles of champagne was half empty. We settled ourselves comfortably to listen to that last scene. But Shirley came in only to collect the champagne (the full bottle) and to pick up her manuscript.

"I have to go home," she said.

"But aren't you going to read us that final scene of your second act?" I asked.

"That hiff clanger?" Mother hiccupped daintily, then went on, unperturbed. "Anne and I love clanging over hiffs."

I laughed but Shirley was not amused. "No, I must go," she said, stiffly. "It's late. The children might wake up and be frightened."

I stared at her. Shirley hadn't worried about the children all those other nights she'd stayed so late. "Perhaps another time," I said, with false champagne heartiness.

"Perhaps," said Shirley. "Well, good night."

"Good night," Mother and I chorused.

Peter and Claire looked at one another, then turned and called out. "Good Bye, Shirley." Then Claire came over and kissed me.

"You're sweet, Auntie Anne," she said.

"And you're sweet, Grandma." Peter bent over and kissed Mother.

"We both like you both very much," Claire said. "Well, good night."

"Good night," Peter echoed. Then he and Claire, hand in hand, walked to the door of their bedroom. Peter opened the door, turned and smiled at me vaguely "It's okay now." And looking like angels, the twins put themselves to bed.

The next morning we had coffee, but no Shirley. After lunch we had iced tea, but no Shirley. In the afternoon we broke open a carton of cokes, but no Shirley. Super came and went, the evening came and went, and still no Shirley. Finally, as the twins wer getting ready to go to bed, I asked them,

"What happened to Shirley?"

Mother looked worried. "Do you suppose she's sick?"

Peter smiled. "No, she's not sick." He paused. It was a pregnant pause. "But she talks too much."

"Yes, and she stays too long," Claire said. "So we told her --" There was another pregnant pause.

"Told her what?" I asked.

"We just told her that you wrote, Auntie Anne."

"But I've been writing ever since we got here."

"We told her you put people in books," Claire sai

"Real people," added Peter.

"After all, any kind of history deals with real people," I began.

Peter and Claire grinned. "That isn't what we mean," Peter said. "You remember that book about the woman who drove her husband crazy?" I remembered it. It had been a best seller the year before. "And the one that's a psychological case study that lays a woman's soul bare?"

"And the one about the nagging wife?" Claire chimed in.

"And the ambitious woman who ended up in the gutter?"

The twins reeled out titles of books I'd never read but had heard of, novels which in every instance depicted women as horrible beasts.

"We told Shirley you wrote them all." Peter smiled. It was a smug smile. "Under different names, of course."

"Because you really knew those women," Claire said, almost accusingly.

"My God." I sank into my chair, as Mother spoke up for the first time.

"But how could Shirley believe that?" she asked. "Anne is so kind."

"But she never talks much when Shirley comes over," Peter said.

"Who could?" I asked.

"And you always look guilty when she comes in."

"I always want to shut the door in her face."

"Well, it's shut now. For good," Claire said. "Because we found some evidence."

"Evidence? What evidence?"

"We found a page you wrote," Peter said.

"A page I wrote? What page?"

Peter took a crumpled sheet of paper from his shirt pocket. "This page." Carefully he smoothed it out. "It was on the floor, close to your typewriter." He began to read:

> "Hello-o," called a cheery voice from the doorway of our beach cottage. Mother groaned and I took a quick sip of scalding hot coffee as Beth, my six year old, ran to me, caroling,
>
> "Mommy, it's Shirley."
>
> And of course it was. Shirley the ubiquitous, Shirley the garrulous. Shirley who came in the morning with coffee, after lunch with iced tea, in the afternoon with cokes, at night with Cuba Libres and the play she was writing. God, how I wished I'd never see that beautiful blonde divorcée nor hear that lilting hello again.

The End